

OCTOBER, 1956

music journal

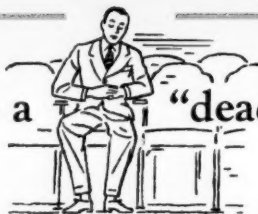


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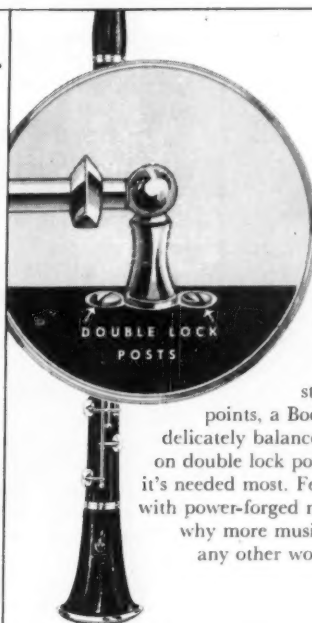
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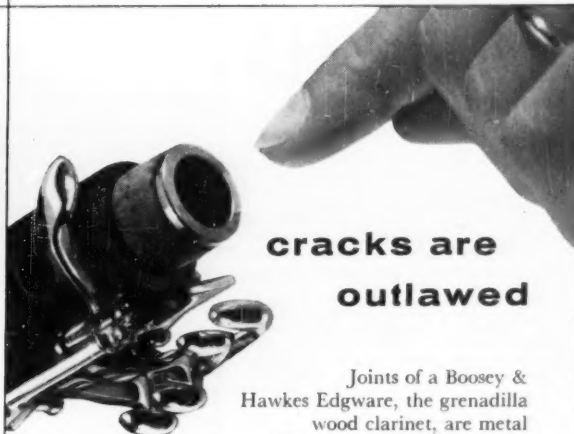
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Book and Lyrics by the composer,
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Mark Twain

This play presents incidents in Mark Twain's famous story of Tom Sawyer and Huckleberry Finn. The action takes place around 1845 in St. Petersburg, Missouri, a small town on the Mississippi river, and on Jackson Island, three miles down river. To avoid breaking the continuity of the work, the sets must be changed during musical interludes played between the scenes. For this reason the author suggests that sets should be as simple as possible, indicating locale rather than reproducing it.

Most of the scenes use passages of dialogue almost as Mark Twain wrote them. The music is pleasingly melodic, diatonic, and makes free use of American folk idiom, in a manner which will capture the enthusiasm of children. The accompaniment requires a piano, a tubular chime and a glockenspiel bar both sounding B \sharp . An orchestration is in preparation.

Although the work was originally written for performance by boys (it has been successfully presented by the San Francisco Boys' Chorus), it may also be performed by girls or by a mixed group.

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Editorially Speaking . .

WITH this issue we proudly place upon our mast-head the names of our new Advisory Council. MUSIC JOURNAL deeply appreciates the co-operation and practical interest of these distinguished men. Their collective and individual advice will be most helpful during the coming musical season and their suggestions will be taken with the seriousness that they deserve.

The musicians in this outstanding group all represent the diversity of activities and all-round ability that may well serve as ideals, particularly in the field of music education. Their achievements speak for themselves and stamp each one of them as far more than a mere theorist. Together they constitute a cross-section of the type of musical work that is most needed today, not only in our schools and colleges but in every community.

Taking them in alphabetical order, as listed on the opposite page, the first name is that of Robert Russell Bennett, a highly successful composer and conductor, as well as the leading orchestrator of the top musical shows of Broadway. His contributions to the work of Gershwin, Kern, Porter and Rodgers have been far more than those of an arranger, and his original creations include the opera, *Maria Malibran*, the symphonic *Abraham Lincoln* and other important compositions. He is also well known in radio and television.

Leonard Bernstein is assuredly one of the authentic geniuses of our time, a successful composer of both serious and light music, a conductor of distinction and an able pianist. To these accomplishments he has recently added a spectacular success in television, through his musical analyses on *Omnibus*, now supplemented also by his comments and direction of "appreciation" records for the Book-of-the-Month Club.

Edward Kennedy "Duke" Ellington has long been recognized as a leader in the field of jazz, with many serious compositions and performances also to his credit. He has written such symphonic music as the *Black, Brown and Beige* suite, as well as the popular tunes, *Mood Indigo*, *Solitude* and *Sophisticated Lady*, and is a brilliant pianist and conductor. Ellington is given chief credit for the development of the "swing" style, which brought American jazz close to the classic variation form.

Morton Gould has developed from a pianistic prodigy to an authoritative figure among American composers, arrangers and conductors. He has created music for bands as well as individual

instruments and symphony orchestras, besides composing for the screen and the Broadway stage. His *Pavanne* has become a popular "standard", and his "Symphonettes" are in effect a new form of orchestral music. His command of American materials is impressive.

Howard Hanson, President of the National Music Council, recently chartered by the Congress, and head of the Eastman School of Music in Rochester, has won lasting fame also as a composer and conductor. His opera, *Merry Mount*, was successfully produced at the Metropolitan and his symphonies have been played by all the leading orchestras of America. His choral works include *The Lament of Beowulf*, and he has written effective chamber music. Dr. Hanson is known also as one of America's best speakers and writers on music.

Edwin Hughes, Executive Secretary of the National Music Council (representing all the musical organizations of the United States), is also President of the Bohemians (New York's professional musicians' club) and a past President of the national Leschetizky Foundation. He has won success as a concert pianist, including two-piano recitals with Mrs. (Jewel Bethany) Hughes, and is today one of our most honored teachers of the pianoforte.

Congressman Frank Thompson, Jr. (D., New Jersey) is the only layman on our Advisory Council, but has become the symbol of all the efforts toward cultural and particularly musical advancement in Washington. He introduced the bills that led to Congressional recognition of the National Music Council and to governmental support of our musical "good will ambassadors" abroad and has been the most active figure in the House of Representatives in turning them into laws. He is a frequent speaker in the cause of music.

Fred Waring represents the ideal of showmanship in school and college music, with a professional career of forty years at the head of his world-famous "Pennsylvanians". He conducts vocal and instrumental groups with equal facility, and has left an indelible imprint on radio, television and the concert stage. The Waring Workshop is a popular summer school for music teachers and supervisors, and the Waring records and publications are in constant demand. His instinctive musicianship is eminently practical.

Peter J. Wilhousky is best known as Director of Public School Music for New York City, and

(Continued on page 36)



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with comments in this issue

GIVE A MUSIC BOOK FOR CHRISTMAS

PERFORMING RIGHTS

Herman Finkelstein

VERY often the layman asks: "Why should there be a separate performance right? When I buy a sheet of music or a phonograph record, why can't I do anything I want with it?" The answer is that when the author permits the sale of sheet music or a phonograph record, he does not thereby authorize any use of the material object for purposes which may compete with the other express rights granted to him. These rights are specifically retained by the copyright owner notwithstanding the sales of copies of the work. A public performance for profit constitutes the exercise of a separate right and requires separate permission of the copyright owner....

Performing rights in musical works were first recognized in 1897. With the Act of 1909, a limitation was imposed as to musical compositions: the performance must be not merely public, but also for profit. When composers and authors first attempted to assert their performing right, they were met by strenuous opposition from commercial establishments accustomed to using music without paying for it....

Restaurants, cabarets and hotel owners took the position that they were not performing publicly copyright music for profit because no specific charge was made for admission to the premises where performances occurred. The United States Supreme Court in a unanimous decision upheld the copyright owner's right to compensation for public performances of his work for profit, even though no admission was charged. Mr. Justice Holmes, speaking for the Supreme Court, said: "If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit and that is enough."...

At the time of the 1909 Act an author's primary source of income was from sales of sheet music. This has all changed today, with modern means of sound reproduction and mass communication. ▶▶▶

Mr. Finkelstein is General Attorney for ASCAP, here quoted by permission from his recently published pamphlet on this important subject.

MUSIC JOURNAL

MUSICAL NOTES

Bess Ritter

ALTHOUGH it is generally supposed that the ukulele's origin is Hawaiian, a white man really designed it and introduced it to the natives. He used the Portuguese taropatch violin as his model, and gave his instrument half the size and half as many strings. The natives liked it, adopted it, and play it so much at their festivities that they are generally assumed to have invented it as well.

When native Eskimos quarrel, they settle their grudges with a duel of sarcastic songs. The two antagonists meet by appointment before a large audience, and each in his turn tries to sing down his opponent. The music and the words are especially created for the occasion, and the one who provokes the most laughter among the onlookers is acclaimed the victor. This ends the quarrel, which may not be renewed.

An operatic performance didn't receive even a desultory amount of attention in Italy during the 18th century, when it was attended by the nobility. The audience played at cards, received visits, and took all sorts of refreshments in their boxes. The king himself had his box in the second row. This faced the stage and was 30 feet wide, with walls covered entirely with mirrors so that those who happened to have their backs turned to the actors, while playing or conversing, could see the performance reflected in the glass.

The pipe-organ was a well-known instrument to the people of ancient Istanbul, and had been in use by musicians for over six hundred years before Theodosius, who ruled the land in the 4th century. One of the obelisks erected by him, unearthed by archaeologists, portrays what was considered a "modern" model. It had eight pipes and required two boys to pump the air with clumsy hand-bellows. Charlemagne's father, Pepin, liked the instrument so well that he ordered one for himself from Byzantium. Charlemagne himself had one presented to him by the famous Haroun Al Raschid of Arabia.

Bess Ritter is a well-known writer, specializing in musical novelties.

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BAND BETTERMENT

FREDERICK FENNELL will conduct and rehearse the specially selected professional band at the second annual conference of Band Betterment Associates in New York, Friday and Saturday, November 23 and 24. The concerts, demonstrations and exhibits will be held at the High School of Fashion and Design, 225 West 24th Street, New York City.

Mr. Fennell is widely known in the field of band music, directing the Wind Ensemble of the Eastman School of Music, already popular on records, and serving as assistant conductor of the Boston Pops Orchestra, with Arthur Fiedler. Several noted composers of band music will cooperate with Mr. Fennell in leading their own works with the all-star group, which will hold a public rehearsal at 10 A.M. on Friday, November 23, and give its gala concert at 8 o'clock the same evening. Publishers of band music and manufacturers of band instruments and accessories will be represented by exhibits surrounding the auditorium of the High School of Fashion and Design, which is completely sound-proof, seating about 1500 and noted for its fine acoustics. The conference will be attended by a large number of band directors, music teachers and students, registered according to their activities.

The two-day program, scheduled during the Thanksgiving holidays, will include a Friday afternoon concert at 2 o'clock by the Waukegan Grade School Band of Waukegan, Illinois, conducted by Bernard H. Stiner. On Saturday, November 24, at the same hour, there will be a program by the Cleveland Heights High School Band, of Cleveland Heights, Ohio, under the direction of John Farinacci. The conference will close on Saturday evening with a concert by the Carnegie Institute of Technology Kiltie Band, from Pittsburgh, Pennsylvania, led by George E. Reynolds.

A varied demonstration of band techniques, including marching and concert work, is scheduled for Saturday morning, with details to be announced. Information can be secured from the Chairman of the Executive Committee, J. Tatian Roach, of the Music Publishers Holding Corporation, 488 Madison Avenue, New York.

NEWS FROM ABROAD

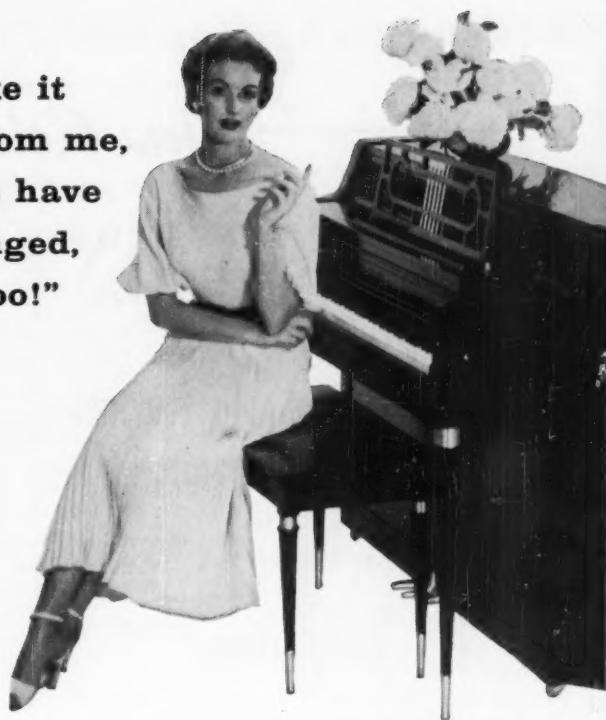
A NUMBER of outstanding artists from Germany and other European countries are scheduled to perform at the 10th Heinrich Schuetz Festival in Duesseldorf, Germany, from October 16-21, according to the German Tourist Information Office. They include Dietrich Fischer-Dieskau, Berlin baritone; Hans Heintze of Lueneburg, Finn Videro of Copenhagen and Walter Funk of Zurich, organists; the State Church Music Academy of Dresden conducted by Martin Flaemig; the Westphalian Church Choir under Wilhelm Ehmann; the Muelheim Song Circle under Hans Bril; Cologne's Capella Coloniensis with Hans Klotz at the organ; Heinrich Schuetz Circle of Neuss under Fritz Schieri; the Barmen Church Choir, with M. Schneider of Detmold at the organ; "Pro Musica Antiqua" of Brussels with Safford Cape; Teatro La Fenice of Venice; Johannes Damascenus Choir, and others.

Americans will aid in the restoration of the Opera House in Frankfurt, Germany, badly damaged in the war. So many Americans have been stationed in or near Frankfurt, or have passed through the city, that it has a considerable American colony and many American ties. Thus, under the leadership of the Consulate General with the aid of military leaders, business men, newspaper representatives and women's club groups, a program to raise funds for special restoration projects has been decided upon. The committee will work with the Frankfurt Save-the-Opera-House Society.

Two important music festivals will take place in Germany during October, the Kassel Music Festival, October 5-9, and the Donaueschingen Festival for Contemporary Compositions on October 20 and 21, according to the German Tourist Information Office. The Kassel Festival, arranged by the Committee for Home and Youth Music, will feature old music played on the original instruments, along with modern compositions and dancing. Performers include the West German Broadcasting orchestra, the Hessian Radio, the choir of Halle-on-Salle Church Music

(Continued on page 41)

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from me,
pianos have
changed,
too!"**



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Mozart's "Oxen Waltz"

HELEN HIRSCH, Ph.D.

AS the Mozart anniversary year draws toward a close, one more story may be worth printing in connection with that composer's illustrious career. It concerns a piece called *The Oxen Waltz*, which was published by the Philadelphia firm of Lee & Walker, apparently about 1862, arranged for the piano by B. E. Mack.

The cover carried a picture of two powerful and doubtless authentic oxen, and to the music inside there was added this "History of the *Oxen Waltz*:" "The sensitive nature of Mozart, that sweetest of all musical composers, is well known. The slightest discord produced in him severe irritation; and when engaged in musical composition his feelings grew so intense that he almost lost consciousness of all going on around him.

"One day he was engaged in arranging one of the most beautiful airs in an opera he was composing, when the butcher called for his pay, which had long been due. In vain his wife endeavored to attract the attention of the rapt artist, who scribbled away utterly unconscious of her presence. She ran down-stairs with tears in her eyes, telling the butcher that her husband could not be spoken to, and that he must come another time.

"But the man of blood was not easily to be daunted; he must have his bill settled, and speak with Mozart himself, or he would not send him another ounce of meat. He ascended the stairs. Mozart, distantly conscious that something had passed in his presence, had continued pouring the effusions of his fantasia on paper, when the heavy footsteps resounded

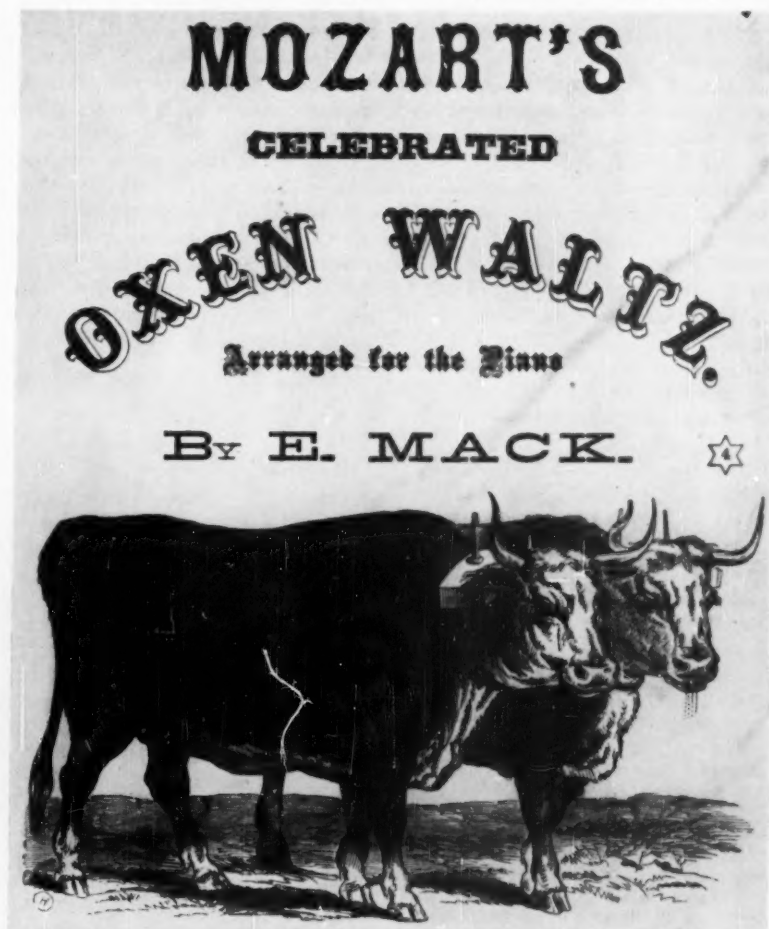
in the hall. His stick was at hand. Without turning his eyes from the sheet, he held his stick against the door to keep out the intruder.

"But the steps were approaching. Mozart, more anxious, hurried as fast as he could, when a rap at the door demanded permission to enter. The beautiful effusion was in danger of being lost. The affrighted composer cast a fugitive glance at his stick: it was too short. With anxiety bordering on frenzy, he looked around his room, and a pole standing behind the curtain caught his eye; this he seized, holding it with all his might

against the door, writing like fury all the while. The knob was turned, but the pole withstood the first effort. A pause succeeded. Words were heard on the staircase, and the intruder renewed his efforts the second time.

"But the strength of the composer seemed to increase with his anxiety. Large drops of perspiration stood on his forehead. Stemming the pole against his left breast with the force of despair, he still kept out the visitor. He succeeded but for a moment; yet it was a precious moment: the

(Continued on page 42)



Dr. Helen Hirsch is Feature Editor of the "Jewish Standard," Jersey City. She won her degree at the University of Vienna and has served as a court interpreter, with a command of six languages. She is also a pianist and an editor of old music, specializing in the history of the "waltz king" Strauss family.

The Physiology and Psychology of the Singing Voice

LOUIS CARP, M. D.

ONE night, a popular operatic tenor couldn't sustain a high C. There was a noticeable crack in the note and it had lost its brilliance and quality. The higher register had developed a marked tremolo and it didn't have the easy and confident production which had made his singing noteworthy. Something was wrong and every time he opened his mouth to sing, he became frightened. His throat tightened up. His mouth was dry and beads of perspiration covered his pallid face. Critics, who had always given him enthusiastic acclaim, were ready to drip vitriol from their pens. Fans were in huddles, worried and concerned. Things had been different only recently, when their prolonged bravos and handclapping were in response to that tenor's beautiful lyric voice, with its fine color and nuance. His intelligent interpretation, expression, and colorful and striking personality had also made his dressing-room a paradise for autograph seekers.

What was happening now? Physical and psychological factors had already contributed to a progressively faulty voice production. He had been singing, smoking and drinking too much; there was over-fatigue and to top it all the psychological disaster of marital incompatibility. Psychological blocks made things worse for him. In an effort toward rehabilitation, he began to use various tricks in his singing in the false hope of

recapturing the quality of what was once his golden voice. But things kept getting worse and he spun into a vicious cycle. There was an imbalance between his bellows system, vocal cords, muscular co-ordination, emotional reactivity and intellect. It was not long before he lost the facility to sing an opera through. He started shopping for voice teachers. They left him confused and helpless, after his singing defects had been attributed to a variety of causes and after many theories had been advanced for their correction. Those teachers were treating a sick man and a sick voice, when it would have been advisable to seek the help of highly skilled medical specialists for the treatment of the psyche and the larynx. That unfortunate singer wound up without engagements, frustrated, disillusioned, bitter. It is clear that both physical and psychological factors had contributed to finish a fine career.

Try to Be Honest

Many a good singer has been ruined during a vocal set-back, when he wasn't honest with himself to realize that something was wrong, face up to it, and seek help through the correct channels, especially when emotional illness was dominant. Frustration and anxiety, whether they be sexual, social, financial, or caused by insecurity, affect the vocal apparatus. To overcome the frustration, the singer may overcompensate by excess use of the muscles which in turn prevents easy phonation. Good breath control becomes impaired from fear, nervousness, excitement, worry. As Dr. Paul J. Moses expressed it, "New and excess burdens on the voice can cause its misuse or abuse . . . or fail-

ure of the vocal mechanism itself." Bad vocal techniques are a natural sequence. "The resonator is narrowed and the tone acquires a pressed quality and lacks warmth . . . anxiety in singers can produce a feeling of the 'lump in the throat,' weeping, air hunger, tension, fatigue. Audible symptoms may be a wavering tone, tremolo, off-pitch singing and even loss of voice." The diaphragm and vocal cords don't co-ordinate.

There is another important adverse factor which has crept up on the successful but overambitious singer. The new era of swift transportation overcrowds his singing schedules. Body and vocal fatigue follow. Good judgment and a compelling interest in the delicacy of the singing voice make it mandatory for a manager not to push a singer too hard for too many singing engagements, even when the financial remuneration is very attractive. It doesn't make sense, even though it makes money, to sing at La Scala today, and then take a transatlantic plane early the following morning to keep a singing date at the Opera Nazionale in Mexico City two or three days later. Caruso had many advantages over the modern singer, one of which was that he couldn't rush from one continent to another, even if he wanted to. He had enforced vacations on boats in the fresh air and sunshine and with change of scene. Nor did he have the enticing and glamorous offers of communication media which were on their way, — radio and television, which, although very remunerative and publicizing, add to vocal strain.

The voice box is an exceedingly delicate instrument. Rehabilitation of vocal cords which have been

Dr. Louis Carp is a well known New York surgeon, with many singers among his patients, including the Metropolitan Opera tenor, Ramon Vinay. In addition to his medical work, Dr. Carp finds time to do considerable writing and also to serve as a Director of the City Center of Music and Drama and an advisor to the Veterans Music Service and Musicians Emergency Fund.

abused is slow and frequently they suffer permanent damage. The singing voice must pay the penalty for lack of preparation, for over-use and bad use, for singing with a laryngitis or "through a bad cold," especially after the application of powerful astringent medication to the vocal cords, for physical fatigue, smoking, excess drinking, irregular hours, over-indulgences of various types, talking and laughing too loud, long and excitable telephone conversations and psychological upsets and blocks. It therefore becomes apparent that singers must have rigid self-discipline, self-sacrifice and dedication to their art if they are to lengthen singing lives which may be short at best.

In all these matters the qualified voice teacher can be most helpful. He has the responsibility to polish the vocal instrument, to train the student in proper and automatic

breath control, to shape the upper air passages without conscious effort or thought, and to keep the air stream forward and not in the back of the throat where the voice becomes guttural and creates the "dumpling in the throat." Singing teachers occasionally have their tasks lightened with untutored throats that have singing as a natural gift. This can be converted into an art by techniques which are unconscious yet correct, by intelligent co-ordination between the ear, brain, diaphragm and vocal cords, and by the proper projection of the three fundamental emotions—love, fear, rage. These take root in the personalities of singers, in their heredity, environment and constitutional make-up. Such singers are entitled to confidence in themselves, but always under teacher guidance. Even the golden-throated Caruso, at the height of his career, kept fresh

what God had given him with continuous vocal study and critical self-analysis.

Sometimes teachers have unfounded and fixed ideas about what musical sound is and how the singing voice is produced. There then may follow the promulgation of hit-and-miss techniques for singing, bad preparation and the ruin of potentially good careers. If successful principles of teaching are maintained, then the best possible quality of tone is produced and the voice is properly "placed." The groundwork has been laid for the study of singing and its techniques. If the latter are attempted consciously during a performance to attain a prescribed pattern, then undue physical and mental stress are exerted. Reduced efficiency and artistry can be the only results. The teacher must have a sympathetic understanding of factors which have an effect on singing—the psychology of his pupils, their physical condition, their habits, anxieties, fears, finances, love affairs and family problems. He should be a father confessor, alive to their strength and frailties. He should be ready to take the singer through voice placement, singing, and finally, with the help of a coach, score interpretation.

The Physics of Sound

Just as it is helpful for a man to start by learning the operation of a loom in a textile factory if he aspires to executive leadership in that industry, so it is equally helpful for singers and teachers to learn the fundamental concepts about the physics of sound, especially musical sound. Sir Isaac Newton, the great pioneer English physicist (1642-1727), put it in a nutshell when he stated that "sounds can be nothing more than pulses of air." It is this elementary concept on which our modern thinking about sound is based, and which is stressed by the scientist John Redfield in his book, *Music—A Science and an Art*. Sound is a succession of atmospheric pulsations and rarefactions of the air which move away from their point of inception to the listener's ear to create the sensation of hearing. A musical sound (its tone, pitch, loudness and rhythm can actually be shown on graphs) is initiated by the periodic vibration of a body in response to an activator, with

(Continued on page 50)



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A Short History of the Accordion

ANDY ARCARI



CONSIDERING the well established popularity of the accordion today, it is surprising that so little has been written about its history and development. Grove's *Dictionary of Music and Musicians* devotes only a few inches of space to its description, crediting its invention to a certain Damian of Vienna in 1829 and shortly arriving at the following statement: "The right hand is placed over the keyboard, while the left works the bellows, on the lower side of which are usually to be found two keys which admit wind to other reeds furnishing a simple harmony—mostly the chords of the tonic and dominant. It will be seen that the capabilities of the instrument are extremely limited, as it can only be played in one key, and even in that one imperfectly; it is, in fact, but little more than a toy."

Percy Scholes, in his *Oxford Companion to Music*, is a bit more complimentary, giving the accordion (which he also spells "accordeon") nearly a column under the general heading of the "Reed-Organ Family." He also mentions Damian as the possible inventor, but is inclined to favor a Buschmann of Berlin as of 1822, chiefly because "in 1829 Sir Charles Wheatstone invented the concertina as an improvement on the accordion, which he could hardly have done if the latter had itself been invented only that year. The

larger and more expensive accordions of today have improvements derived from Wheatstone's concertina."

Mr. Scholes then mentions the "application of the piano keyboard (hence the term 'Piano Accordion') which "was made by Bouton, of Paris, in 1852, and about 1920 became common. It added much to the popularity of the instrument, which has attained a great height, accordion bands being common in many countries and the accordion probably being the most commonly purchased instrument in the world save the mouth organ."

The first real study of the accordion's history was made quite recently by Miss Toni Charuhas in a dissertation submitted to the faculty of the Graduate School of Arts and Sciences of the Catholic University of America for the degree of Master of Music. Much of this material appears in her book, *The Accordion*, published by the Accordion Music Publishing Company of New York. The author unhesitatingly carries the principle of the accordion all the way back to a Chinese instrument called the "Cheng", which was in existence as early as 1100 B.C. and

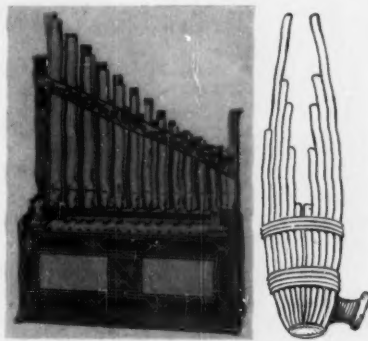
perhaps a thousand or more years earlier. While the Cheng looked something like a miniature pipe-organ, its tones were produced by "free reeds", namely small pieces of metal vibrating freely within a frame and causing a stream of air to sound. The "free reed" is still the characteristic feature of the accordion, as well as the harmonica or "mouth organ" and the harmonium.

There were portable organs in ancient Greece, Egypt, Persia and Rome. By the time of the Middle Ages Europe was familiar with two such instruments, known as the Portative and the Regal, both related to the modern accordion, particularly in their employment of bellows and a keyboard. Miss Charuhas agrees with Scholes that Friedrich Buschmann of Berlin rather than Cyrillus Damian of Vienna should be considered the inventor of the accordion as we know it today. (She is the first to give the full names of the claimants.) She also credits Wheatstone with creating the concertina, which he first called a "Symphonion with Bellows", and points out the fact that this instrument developed far more rapidly than the accordion, chiefly because a large amount of music was soon written for it.

According to the same author's researches, the accordion was given a chromatic scale in 1850 by a Viennese named Walter, but it was not until 1892 that it acquired a uniform tone, through the Belgian Armand Loriaux. The greatest credit for the modern instrument goes to Pietro Deiro, who in 1909 introduced his

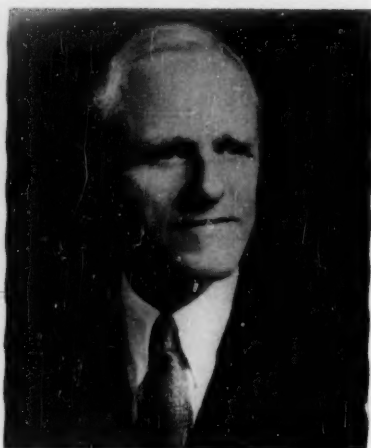
(Continued on page 37)

The author of this informative article is famous as one of the world's greatest masters of the accordion, noted as a composer as well as a performer. Through the Arcari Foundation he has encouraged the creation of new and important music for the instrument that he himself plays so spectacularly. He has appeared with the Philadelphia Orchestra in his own Concerto and given many other concerts under distinguished auspices.



The Portative and (r) the Chinese Cheng

—Courtesy Pietro Deiro, Jr.



The Delights of Barber Shop Harmony

GEOFFREY O'HARA

SO much has been written about the delights of "barber shop harmony," our quartets, our arrangements, our "material," that it would seem quite impossible to find anything more to say, except "let's sing." This we'll do, no matter who says what or when. For when all is said and done, it is the sound of music not the sight of it which causes the chord-conscious among us to join the Society for the Preservation of Barber Shop Quartet Singing in America and fill in any holes in the harmony which our eager ears detect.

I have just returned from England, Ireland and France, and while I didn't look especially for singing, I certainly didn't run away from any. Since we have Festivals galore in our own country, I didn't go to Europe to hear and see what we already have at home. Yet I was forced to ask on several occasions "don't they ever sing together here?" This was prompted by the fact that in cathedrals, churches, Rotary clubs etc., except for the choir, I seldom heard a vocal note. I talked myself completely out on one occasion when a newly met acquaintance asked me a thousand questions about our Barber Shop Harmony in the U.S.A.; I did the best I could to get him "in the groove" but finally he just said "it

would never go over here."

The vast Festivals in Europe give one the impression that the populace must necessarily be singing a lot, but on examination this isn't so. I heard not a voice in the congregation at Westminster Abbey or St. Paul's and several other churches.

I did expect to hear a little singing at the London Rotary, but other than a rather subdued, reverential performance of one stanza of *God Save the Queen*, there was no singing. At another smaller club they didn't even sing the national anthem. At the Rotary meeting in Paris I didn't expect any music and I guessed right.

There is of course a great deal of group singing all over Europe, such as folk and family gatherings, skilled and unskilled groups, the Welsh miners, with their little sing-song books in hand, singing on their way to the mines. Such formal and informal groups abound in Europe. But it

is not in this that we in SPEBSQSA delight, for we too have our formal and informal groups; indeed our schools and colleges have succeeded in developing thousands of choirs, the like of which the world has never known. If this vast development is looked at through commercial eyes, we can say that there is more money spent in this country for music and musical instruments than in all the rest of the world put together. Yes, make no mistake about that: we are singing, playing and listening more than the entire outside world.

But we in SPEBSQSA are not so much concerned with the amount of money that is spent on music and musical instruments, as we are with trying to sing "bari" and filling in that gap in a quartet which continually exposes its presence by its absence. Four men, heads together, singing a beautiful melodic song, each intent upon finding his correct

(Continued on page 39)



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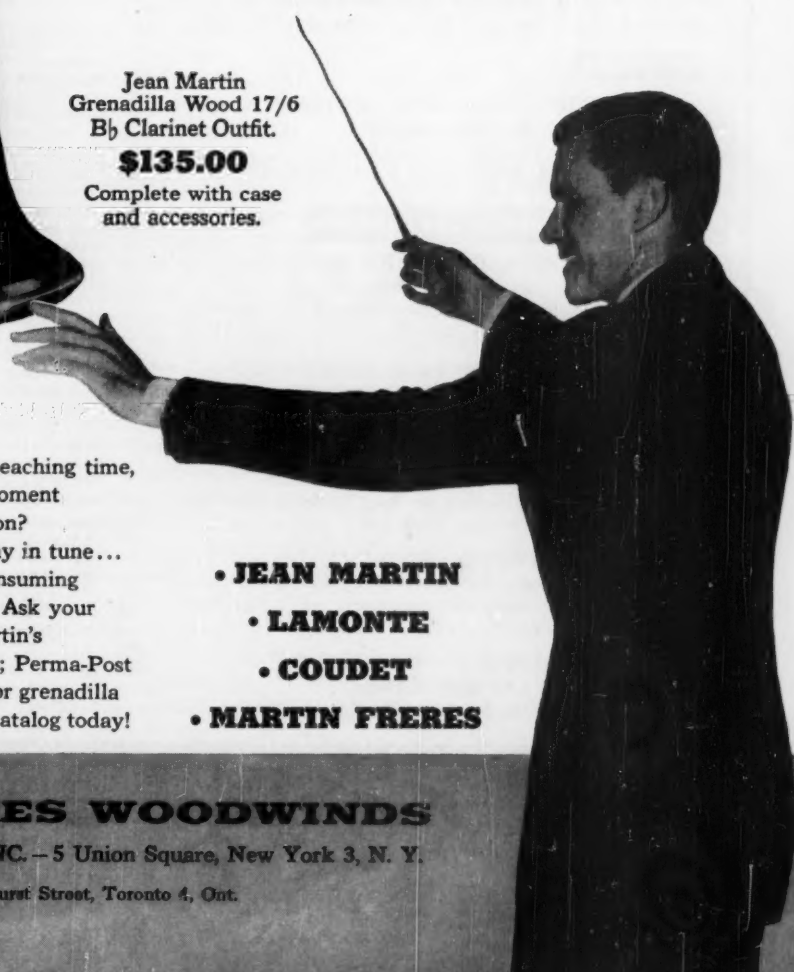
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Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)

THE past twelve months have been another fruitful period for the publication of books on music, and the offerings are again wide and varied. There are books for laymen and books for professionals, books for teachers and books for children, books for fun and books for serious study,—a rich harvest of books in terms of any measure.

Continuing our plan of a year ago, we have invited three distinguished authors of distinguished publications to write articles for the Round Table in *MUSIC JOURNAL*, which features a bibliography of current books on music. We are grateful to Julia Smith, Ruth Tooze and Arthur Edwards for their interesting and relevant statements.

—J.M.W.



MODERN MELODY

Arthur C. Edwards

WHENEVER man's creative expression attains the status of an art form, it is invariably within reasonable grasp and comprehension of the people. In the expression of music, the composer must be ever cognizant of this fact and the listener should feel the obligation of educating himself to meet the composer on a middle ground. What better arbitrator can we find than a sensitive awareness to and an adequate understanding of the importance and function of that basic element of music,—melody?



A perspective of melody and its importance may be seen in its relationship to harmony as both have evolved historically. In the Early Christian Period, the single line of the plain chant moved according to mixed formulae, but embellishments of minor detail were allowed. In the Medieval and Renaissance Periods, single melodic lines were combined into the modal polyphony of the

motet, madrigal and mass. Again, each line progressed according to fairly rigid laws within which a certain freedom of manipulation did exist through the device of imitation.

In the Baroque Period, polyphony continued to predominate in the fugue and the linear texture of the dance suite; however, harmonic implications gradually came to the fore and determined the important points of articulation,—the cadences. In spite of cadential restrictions, fixed key relationships and stereotyped formal patterns, this music possessed a great deal of linear, melodic freedom. In the Classic and Romantic Periods, harmony took over as the dominating force in music. Melody was emancipated in that, although it had to conform to the harmonic successions, it could otherwise progress with almost unlimited freedom according to the whim of the composer. Because rhythm is so fundamental, its varying temporal divisions have been an ever-present and forceful influence in both melodic and harmonic expressions.

In some contemporary music, melody has continued in its emancipated status of the Classical and Romantic Periods but with ever-increasing emphasis on the music's

harmonic structure. Many composers of today work with a labyrinth of complicated, rarified harmonic and atonal relationships in an attempt to create new sounds while subordinating or even completely ignoring the melodic aspects of their music.

Most listeners have become accustomed to hearing the varied gradations of harmonic dissonances used, although they may not understand these subtle tonal relationships. Usually, the ultimate response in listening to such music is of a general, rather indefinite mood. An intellectual response is negligible because the backbone of the music, a characteristic melodic idea and its development, is lacking or relegated to a minor, unobtrusive part of the total structure. Harmonic music, as such, does have its place but it should not dominate or obliterate music's basic element.

In other contemporary music, linear polyphony has been thoroughly exploited. In fact, we have the polyphony of the Medieval Period raised to a highly refined and subjective level. One would think that now melody has surely come into its own. Unfortunately, this is not always so. The essence of melody is sometimes so elusive that the listener is unable to grasp enough tan-

gible characteristics to identify and, hence, follow the musical development. This abstruse trait of melody has brought about its gradual demphasis and neutralization. Consequently, except for a general impression, like that usually received from predominantly harmonic music, a complete aesthetic expression is seldom attained.

Although some theorists dismiss the problem of melody by contributing its inception to inspiration, a detailed examination of melodies from many historical periods indicates that certain characteristics of structure and form are common to all. These attributes of unity and variety are realized through the structural criteria of repetition, contrast, climax, return and balance. They seem to have their roots in fundamental (some have called them universal) laws of aesthetics.

The evident break in aesthetic communication between the contemporary composer and listener must be recognized and resolved by both.

Accepting the validity of the structural criteria, does it seem unreasonable to expect the composer to create a melody according to these principles? Is there a basic melodic idea with recognizable definition? Are the characteristics of the idea exploited sufficiently to impart a significant musical thought?

The listener has been conditioned by our great heritage of music to seek and expect the same basic aesthetic principles in a melody as he would in any other manifestation of art. Why should his expectation of contemporary music be so different? His initial approach should be an intellectual one in that he should listen for characteristic melodic ideas and follow their development. He should endeavor to appraise this development in terms of the structural criteria. Usually, the emotional effects materialize along with and according to the quality and scope of *recognizable* melodic development. The total aesthetic response should be a blend or synthesis of both the intellectual and the emotional.

If music is to continue on the highest aesthetic level as a consummate artistic expression and communication for all, both the composer and the listener must strive to

attain a common level of understanding. The composer's focus on and the listener's awareness of melodic function is this mean level of understanding,—the solution to our dilemma. ▶▶▶

The author of this article has been for some time a lecturer on music at the University of California, Los Angeles. He holds various degrees, including that of Ph. D., and is also an experienced violinist and violist, specializing in modern music.

FOLK MATERIALS

Ruth Tooze

IN America, we have sung folk songs in informal singing gatherings, in church groups, at school; we have told stories, most of them folk tales, to younger children; we



have revived some interest in folk dancing and other folk arts; but a new awareness of these folk arts as a key to understanding a people, their cultural pattern, their values, their characteristics, is arising. Along with the realization of what doors are thus opened, there is a great increase in the resources of folk song and folk tale being put into print. Resources are stimulating the awareness, the awareness is stimulating both production and use of the resources.

The folk song, the folk tale is a kind of distilled essence of a people. Disciplined in form through being handed down from one generation to another, with all extraneous words chiselled away, what remains is like a cut stone, each facet of which reflects the heart. In this heart are a people's needs and desires, ideas and ideals, love of fun, love of beauty, their values, their way of life. To know a people's folk songs and folk tales is one good way to know the people themselves. In the singing, in the reading or listening, one shares their sorrow and joy, want and plenty, ugliness and beauty, ill will and good will, the characteristics of a people and their way of life.

Maybe it will be *The Magic Lis-*

tening Cap from Japan; or *Folk Tales from China*; or the amusing small kantchil (a kind of deer) in *Kantchil's Lime Pit* from West Africa; or that merry little hodja in *Once the Hodja* from Turkey; or the clever pig, *Padre Porko* from Spain; or *Three Sneezes* from Switzerland. America, a young nation, with all the assurance and boastfulness of youth, has tall creatures, who walk tall and talk tall, for its folk heroes. Carl Carmer has gathered their songs and their tales from North, South, East and West in *America Sings*, wherein lies a wonderful key to understanding ourselves. Open the door,—there is a swift and sudden magic for those with eyes to see and ears to hear.

It is there also in the folk tales told by Bowman, Peck, Le Grand, Felton, Shapiro, Malcolmson, Le Sueur and Withers, to mention only a few of our best tellers of tales. Sing them, tell them, listen to them in *Pecos Bill*, *Pecos Bill and Lightening*, *Cap'n Dow and the Hole in the Doughnut*, *When the Mississippi was Wild*, *Cowboy Jamboree*, *John Henry and His Hammer*, *Legends of Paul Bunyan*, *How Old Stormalong Captured the Mocha Dick*, *Casey Jones and Locomotive No. 638*, *Joe Mag-erac and His Citizenship Papers*, *Yankee Thunder*, *Yankee Doodle's Cousins*, *Mr. Stormalong*, *Little Brother of the Wilderness*, *Chanticleer of Wilderness Road*, *A Rocket in My Pocket*. B. A. Botkin's *American Folklore* is a good basic book for a teacher to live with, and so, of course, is Carl Sandburg's *American Songbag*.

It is interesting to note the vigor of both format and illustrations in these books. Each one breathes the quality of a tall experience. Still we may keep step with Walt Whitman, when he says,

"I hear America singing.

The varied carols I hear."

So many values besides insight into people and their way of life come from singing folk songs, reading, telling or listening to folk tales. There is a fine disciplined use of words put together in a basic rhythm, the very movement of which contributes to understanding. This is far more than the total of the meanings of the words. There is a skillful selection of essential acts or episodes, so that each part of the

song or story is relevant to the total experience.

There is a basic pattern common to many art forms, often A-B-A, sometimes A-B-C-A. A, the first theme or section, sets the stage, introduces the characters and their problem or conflict. B, the second theme or section, develops the song and story by contrast or elaboration. It brings all factors to a dramatic climax. If there is a C, this may be enrichment even more dramatic in development. "A" resolves the conflict in a coda or final section which often repeats the introduction as a final summing up of the basic theme or plot.

From such analysis of the form may develop a growing sense of the form or design or pattern which underlies all true art forms. These folk songs and folk tales may develop the

individual's appreciation of beauty, sense of humor, sense of integrity. Often there is ethical teaching by man or beast. Often there is just fun and laughter. Always there is joy in the sharing and deepening understanding of those who created these folk songs and folk tales through the generations.

Our folklore is a key to the past and is still in the making; for folk songs and folk tales are of the stuff of life. They come from the people and, like all true art, they live as they come through us to return to the stream of life. ▶▶▶

Ruth Tooze is the Director of "The Children's Book Caravan," a comprehensive traveling exhibit of the best in children's books. She is the co-author, with Beatrice Perham Krone, of the recent publication, *LITERATURE AND MUSIC AS RESOURCES FOR SOCIAL STUDIES*.

COMPOSERS' LIVES

Julia Smith

IT is self-evident that the most direct and indispensable approach to contemporary music is to go first-hand to the musical scores themselves. This is an easier task for the



professional musician with an inquiring mind than for the layman. Nevertheless, both are likely to discover that in learning as much as possible about a given composer's background, each is provided with a departure point from which can be derived greater enjoyment and eventual understanding of new and unfamiliar music.

With respect to ticket-purchasing attenders at formal concerts, the American listening public appears to fall into several categories: (1) those who have acquired a taste for "serious" (i.e., classical and romantic) music not extending beyond the end of the Nineteenth Century and who are, consequently, "closed-eared" to the music of the contemporary composer; (2) those who, although born with a natural understanding of pre-Twentieth Century musical language, refuse or find themselves unable to make the intellectually-

emotional effort necessary to understand contemporary music beyond Gershwin; (3) those, who like the late Will Rogers only know what they "see in the papers" and have, because of the recently revived jazz trend, succumbed to the false belief that jazz is the only "modern" music worth hearing; (4) those devotees of contemporary music—the composers, their friends and believers—who are together fighting for the right of contemporary "serious" music to take its place alongside of the "serious" music of all ages in the concert hall, opera house and theatre.

How can reading about various contemporary composers of this and other countries attract the first three categorical groups to share an interest in the "serious" music composed during their time?

Books on Composers

Although the following principles underlie the work of the "serious" composers of all countries, I prefer to apply my comments to the American scene.

1. Most people like the music they already know. In reading about contemporary music they can learn much about a composer's background. Having first developed a familiarity with the man, they may be willing to proceed to his music. On glancing at Henry and Sidney Cowell's excellent book, *Charles Ives and*

His Music (Oxford), the reader will be interested to learn that Ives was born in New England, that his father influenced his formative years, that there were other native influences such as his study at Yale, that he settled on a career in the insurance business, composing music at night and during his spare time.

2. How are the various influences reflected in a composer's music? Note, for instance, Ives' preoccupation with the New England poets, particularly Emerson and the philosophy of his "Transcendentalism." The composer's constant struggle between the spiritual aspirations of his mind and the material existence of his daily life have given Ives' music a rugged power tempered with a mystical charm. (Example: *Concord Piano Sonata*, of which there is an excellent recording by John Kirkpatrick.) In associating the old (Emerson's writings) with the new (Ives' music) by means of Cowell's book, the reader will have properly prepared himself to receive Ives' music. I suggest that perhaps the short sonata for violin and piano, *Children's Day at a Picnic*, with the poignant recollection of *Shall we gather at the river?* (final movement), might be a first approach to listening to Ives' music. Maro and Anahid Ajemian have made a recording of this charming work. There is also a notable recording by William Masselos of the first piano sonata.

3. The writing of new "serious music" is an intellectual-emotional process with the composer who acquires knowledge of how best to handle the compositional tools during the act of creation. If the reader-listener is to understand, beyond his emotional response to the music, what the composer has actually created (and this is true of the "serious" music of all ages), he must seek to acquire some knowledge of the composer's processes. In this he will be helped not only by books but by music examples which serve to identify the various contemporary techniques. Just as the composer has expanded his tonal combinations and musical vocabulary, so must the reader-listener expand in order to enjoy and understand what the com-

(Continued on page 38)

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College Courses For Band Directors

EDWIN W. JONES

WHAT do public school band directors think of college music courses? How do orchestra directors regard such courses?

Director B., a tall, easy-going fellow, smiles and says, "College music courses are O.K., as far as they go."

Director A., a short, energetic man, frowns and remarks, "What you learn in college about instrumental music teaching does you very little good."

Before we consider those replies, let's talk about the importance of college music training for future music directors and how high school graduates need help. Look at Joe T. Like many high school band members he was "there," but that was all. While in high school Joe T. paid no heed to band problems and how his director solved them.

"I wasn't interested in band administration," he told me recently. "I was busy watching the brunette who sat within my viewing distance. So when I went to college I found out that I had retained very little from my high school band days."

"So you needed some real help in college?" I asked.

He nodded vigorously. "I certainly did," was his emphatic reply.

Franklyn M. told me: "I didn't decide to be a band and orchestra director until my sophomore year of college. I had played a bit in high school but when I later saw the demand for directors, and their rela-

tively good salaries, I decided to be one myself."

"Therefore you needed a lot of help from your college music department to know how to develop and improve a school band?"

His eyes were sincere. "I needed plenty of help."

We feel those two incidents are fairly typical. We also feel (1) that many future instrumental directors need real help from their colleges, (2) that if they are to succeed in the profession the college music departments can be of more real help than in the past, and (3) that colleges and high school directors might be able to work together toward the solving of the problem.

Young teachers, especially, need a great deal of help before they go into the band directing field. It is a challenging field—one with difficulties. Yet many beginners "go out"

with a rather weak background for the solving of these difficulties.

College music departments have some strong points. Among these are a friendly atmosphere. "I enjoyed my college days," said one leading director. "I met a lot of nice people."

"Yes," another likeable bandmaster told me, "you can have fun in these college summer sessions too. It's an enjoyable and relaxing experience."

College instructors, as a whole, teach confidently and with assurance. Therefore, their graduates are led to approach their new positions without fear. And that is important. "I like the idealistic atmosphere of our college music department," a pretty blonde said one day in a listening room. "It's quite inspiring."

Let's Be Positive

Those statements are true and worth while. Now, instead of simply listing weaknesses, let's make an attempt to treat the problem in a constructive manner. Perhaps we should start with "promotional work," so-called.

1. *Promotional work is important.* "We experienced directors," in the words of a veteran band leader, "know that each year we should start a goodly number of beginners. If we don't, sooner or later we may have no job."

Could it be possible that somewhere in college this phase of band
(Continued on page 24)



Bass Section of the St. Louis All-County Band

The author of this frank discussion of band leaders' problems has been a frequent contributor to MUSIC JOURNAL as well as other magazines. He has been strikingly successful in the coaching and directing of bands, as well as in the choral field and other branches of educational music. Mr. Jones is noted for the practical sincerity of his opinions.

Ballet Composers on Stamps

THEODORA KOCH

THE fact that stamp collecting is America's leading hobby was proved when the new Coliseum in New York City opened on April 28th, 1956, with the Stamp Show occupying two floors, while the Automobile Show and the Photography Show divided the rest of the building between them with one floor each. Every day found the Stamp Show crowded with collectors of all ages, for this is one hobby that presents so many phases and branches that everyone can find a way of integrating it somehow with his own special interest, including music.

The lover of ballet who is also a stamp collector will find that he can assemble more than one interesting collection built around a topic concerning the ballet. The accompanying illustration shows a few of the stamps which would be included in a collection of composers of ballet music honored by postage stamps.

Numerous countries are represented, because the commemorative postage stamp is universally used as a means of propaganda, spreading, wherever a letter may be delivered, information concerning a country's history, industry, famous men, etc. The effectiveness of this method was illustrated recently in the release of the Grace Kelly-Prince Rainier wedding stamps, when crowds rioted at the post office in their eagerness to obtain them.

The first stamp bearing the portrait of Frederic Chopin was issued by his native Poland in 1947 as one of a series honoring its great men. (He was also honored by a stamp issued by the same country in 1927,

and again in 1950.) Although ballets to the music of Chopin are among the most popular, he is of course known primarily as a composer for the piano. But his music provides the background for such works as *Chopinade*, of the San Francisco Ballet, the *Moment Romantique* of the Chicago Opera Ballet, and *Chopin Concerto* and the classic *Les*

Sylphides of the Monte Carlo Ballet.

The foremost composer of ballet music, as such, was honored by the next stamp. This was issued by Russia in 1940 in commemoration of the birth of Peter Iljitch Tchaikovsky. His ballets include *The Sleeping Beauty* (whose last act is usually given alone under the title of *Prin-*

(Continued on page 46)



The writer of this article is a member of the New York Collectors Club and has contributed considerable material on music, philately and education to various magazines. Her discussion of ballet composers appearing on stamps is of timely interest at the start of a promising season of stage dancing all over America.

America's Popular Composers

PETER DE ROSE

(1896 - 1953)

AS a singer of songs, the late Peter De Rose became a nationally recognized and beloved figure in his own time. As a composer of songs De Rose continues to receive the tributes of the American public, for his memory is etched in the beautiful melodic line of *Deep Purple* and the many other unforgettable songs which he gave us.

Peter De Rose was born on March 10, 1896, the son of Italian immigrants who had just settled on New York's teeming lower West Side. The family was probably one of the most consistently musical since the days of the Bachs, for Peter's father was a well-known performer on the zither and there were ten children, all of whom were talented in music.

True to the musical tradition of his family, young Peter secured his first job with a music publisher. In this endeavor Peter worked as a stock boy, but his musical talent could not be stifled and soon Peter De Rose's initial compositions were being published and proudly displayed. Shortly after this, he formed his own orchestra with several of his brothers and devoted himself in earnest to the production of popular melodies.

By 1923, when he made his radio debut on NBC, Peter De Rose had formed his lasting partnership with May Singhi Breen, who played the ukulele. Mr. De Rose played the piano, and with these instruments they accompanied their vocal harmonization. May Singhi Breen and Peter De Rose were billed as "The Sweethearts of the Air," and were



—G. Maillard Kessler photo, courtesy of ASCAP

among the most popular figures in broadcasting for some sixteen years. The team-name which they chose proved appropriate in a double sense; for in 1929 they became husband and wife.

Peter De Rose continued to gain renown as a composer of popular songs. His close friend, Otto A. Harbach, past president of ASCAP, said of him, "Peter has a knack of finding words to which he could give wings." This great talent for words and music blossomed with the creation of the immortal *Deep Purple*. Composed at a time when jazz was finding the smoother melodic line a suitable medium of expression, it had been commissioned by Paul Whiteman and first published as a

piano solo. In 1939, lyrics were set to the main theme by Mitchell Parish in response to the song's growing popularity. The same year Mr. Parish also wrote lyrics for the secondary theme which became the celebrated *Lilacs in the Rain*.

Today, Peter De Rose's extensive list of song hits and brilliant piano works still reads like an honor list of musical memories which are dear to all of us. These titles, which always start us humming, include such De Rose favorites as *Moonlight Mood*, *Starlit Hour*, *White Orchids*, *Blue September*, *American Waltz*, *Autumn Serenade*, *Fountain In Central Park*, *Maytime In Vienna*, *Diamond Dust*, *Wagon Wheels* and *Grass Widow's Lament*. ▶▶▶

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COLLEGE COURSES FOR BAND DIRECTORS

(Continued from page 21)

work might be discussed at length? Such items as the writing of local band publicity articles and announcements, the securing of help from influential people in the community, the value of the marching band in promotional work, how to get the support and co-operation of the administration, etc.

Might a knowledge of band recruiting and "beating the bushes" be—in certain stages of the game—as important as music history, music listening and such?

2. *Picking the right instrument.* Band directing would be more productive if the members were playing the instruments best suited to them. So many times, in order to get a "balanced" instrumentation, youngsters are placed indiscriminately. They are not tested thoroughly and at length as to the instrument best suited to their particular lips, teeth, finger size and dexterity.

"I hate to see a little kid trying to lug a big bass," one principal said. "He can hardly carry it, let alone —"

Are such problems discussed thoroughly, recommendations made—as to procedures—in the average college instrumental course?

3. *Discipline is valuable.* Can one be successful in instrumental music and have poor discipline in rehearsals? "Possible, but not very probable" seems to be a fair answer. A college music director once told some bandmen at a clinic: "Poor discipline is a curse on a music department."

Most of us nodded in agreement, then one extrovert yelled, "What can a director do to improve discipline?" The college music director somewhat hurriedly changed the subject by saying, "Discipline is an individual matter."

Good discipline is a bandman's delight. Could "Hints on How to Secure Discipline" be included in some part of a college instrumental curriculum? And could the subject be handled rather thoroughly?

4. *Instrument demonstrations would help.* Most college instructors are soloists on at least one instrument. Directors going out to

teach find it helpful to be familiar with the proper tone and characteristic quality of *almost all* instruments.

"Nearly every instrument," says a member of the A.B.A., "can be played more eloquently if you try to discover its secrets."

Many colleges would do their director students a real benefit if more efforts were made to bring in excellent players for a demonstration-lecture-question-answer period.

5. *Teach instrument repairing and reed selection.* Hundreds of band and orchestra men, especially when they are beginning, don't know how to make simple repairs on their instruments. "It's also important to know how to check for leaks," I hear someone say.

I had only one instructor out of many in band classes in college who took time to show us how to check and cure leaks; how to select, adjust and trim reeds so that tone, resistance and range were satisfactory. Could college music departments have a bit more of number five?

Details to Consider

Other items not always discussed or demonstrated might be: improving intonation, mouthpieces, uniforms, majorette routines and problems, contest pointers, and how to raise money.

Many college pupils, undergraduate and graduate, say: "We'd like to study more under high school directors who have shown that they can organize, promote and maintain annually a truly fine band or orchestra. You could bring in some of these men during summer sessions or have an occasional visit from one of them during the regular school term. "We," they added, "like college instructors but we have a great respect, also, for leaders at the high school level."

Have strong and almost bitter statements been made by some high school directors as to their dissatisfaction with some college music courses? Have some college music heads and instructors disparaged some high school directors? The answer is probably "yes" in both cases, which is unfortunate.

The remedy? A sincere effort on the part of all to work out a helpful solution. ▶▶▶

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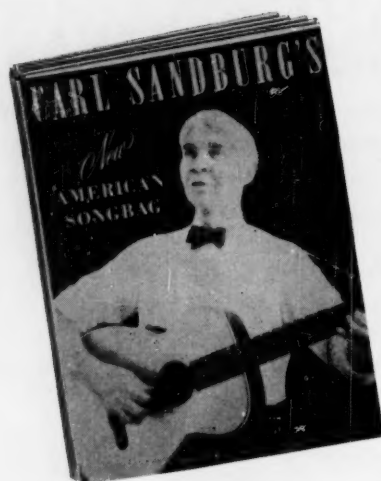
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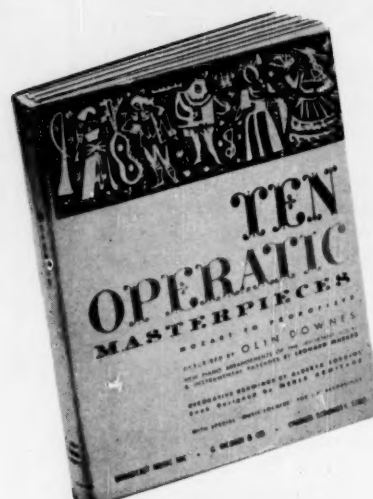
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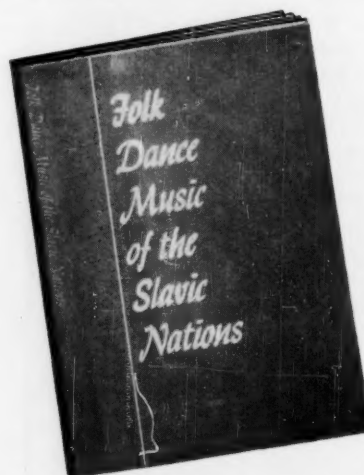
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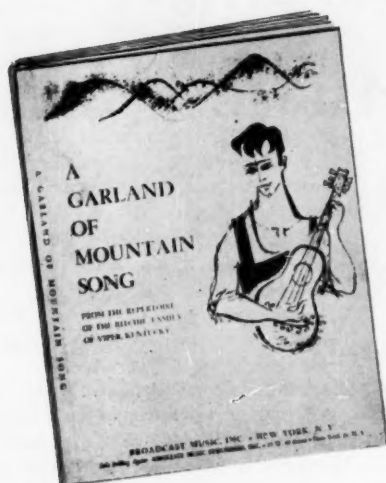
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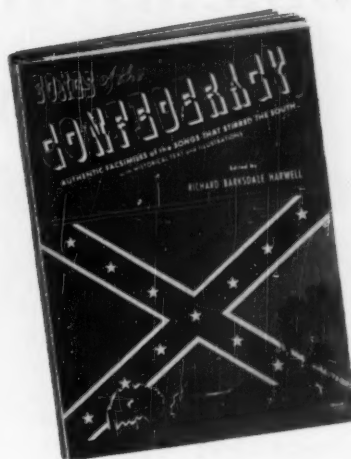
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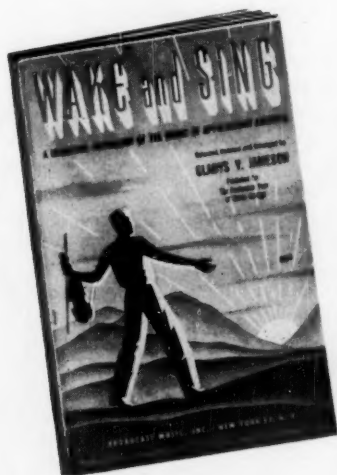
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Problems and Possibilities of Chamber Music

EDITH SAGUL

OF all the types of musical performance common to western culture, chamber music has been the slowest to develop. It is apparent that a vast amount of work needs to be accomplished in this area for the proper growth of this medium of musical expression. Enterprising musicians agree that this field holds a large store of latent possibilities, and that opportunities for success and leadership in chamber music are unlimited.

In considering what major improvements would be necessary for bringing such activity up to date in its various aspects, the writer has found two chief areas needing attention. These conclusions were derived from a survey of the status of chamber music in selected colleges and the thirty largest cities in the United States. The first undeveloped area is that of the materials of the field,—instrumentation and literature; the other is concerned with matters of education and public relations,—how to get larger segments of the public to enjoy and support chamber music in general.

Specifically, who are the leaders to whom the challenges are being directed? The history of chamber music in this country shows that there have been definite trends in the development of leadership in this medium. At first the chief metropolitan centers, dominated by various religious sects, offered real resistance to the development of the art. Later, with the advent of music education,

patronage, and immigrants trained in amateur music-making, these same cities, Boston, Philadelphia, and New York, developed some of the finest ensembles in the world. With shifts in the social and economic structures of American society, and consequent dwindling of patronage, colleges found it both necessary and appropriate to support and guide chamber music activities, thus assuming a major role in leadership. Today, with the assistance of leaders of professional ensembles, enthusiastic laymen and amateur chamber music players, plus certain civic organizations, the colleges are exercising outstanding leadership in the further development of such activities in this country. But, obviously, it is time to point out opportunities for an even

wider development of the field.

A glaring weakness in the status of materials is the paucity of standardized instrumental types of ensembles. As a result of this situation the term "chamber music" is for many persons synonymous with "string quartet." It is unfortunate that so many individuals are deprived of the enjoyable experience of hearing delightful combinations of immense variety, representing unlimited possibilities in this intimate style of musical performance. The situation, too, has failed to stir to the fullest the imagination of composers, as well as of potential participants in the audience. A relatively static condition has been the result.

Another factor in the area of chamber music materials which needs examination is its available literature. Undoubtedly the standardization of any combination of instruments depends for the most part on the availability of suitable music. Composers' work for instrumental ensembles has been traditionally heavily weighted in favor of the string quartet, to the disadvantage of other types of ensembles. For practical reasons, obviously, composers will write for the type of ensemble that is most common, so that they can secure as many performances as possible. A lucrative commission for a composition employing an unusual combination of instruments provides the main exception to the rule. There is very little practical satisfaction in writing for rare or non-existent types of ensembles. It is for leaders in the field to recognize these conditions, which are creating a virtual deadlock, and to take the initiative in effecting constructive, forward-looking activity.

The neglect of creation of rep-



—Photo by Bradford Bachrach

Edith Sagul is the author of a report on the "Development of Chamber Music Performance in the United States," submitted to the Department of Music at Teachers College, Columbia University, in 1952. She is herself an active participant and one of the most enthusiastic propagandists for the art, in public as well as at home.

ertoire for the less advanced chamber music player, too, has been a matter of deep concern to those interested in seeing a fuller development of this field. Unfortunately, the bulk of contemporary literature is full of technical problems, thus discouraging the aspiring but comparatively unskilled musician. In many cases amateur and student groups find it necessary to turn to transcriptions for suitable material. Alert leaders can do much to correct this situation by encouraging local composers to provide such badly needed compositions. At the same time, imaginative, enterprising composers cannot help but see that the field of chamber music offers many stimulating challenges. If chamber music is to mean something more than string quartets to all segments of the public, a sizeable repertoire must be made available for a large variety of instrumental ensembles. At the same time, in order to bring out a wider participation in chamber music activity, all degrees of playing skill must be provided for.

The other major challenge to leadership is that of finding ways to bring about a popular acceptance and support of chamber music activity. The issue is a tremendous one, encompassing the chief problems in music education. It is a matter for the sincere devotees of chamber music who have a philosophy of music education which is vitally concerned with ways of getting more persons actively participating in the enjoyment of music. And this task is one that can be approached only as a long, slow developmental process of educating musically all segments of the population. It has already been proved that the occasional presentation of chamber music concerts to a small audience is a far cry from a constructive approach to achieving support for this type of performance. Children and adults too must figure actively in the overall program. Here, with the neglected audience-potential, lies a clear challenge to effective leadership: how can leaders get these persons to participate actively in chamber music, genuinely enjoy it, and support it in every possible way?

The heights of chamber music are obviously reached in the concert hall, but the logical starting-point for this great art is in the home. ▶▶▶

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VINCENT SHEEAN ON OSCAR HAMMERSTEIN I

(The following paragraphs are from Vincent Sheean's new book, Oscar Hammerstein I, the Life and Exploits of an Impresario, published by Simon & Schuster, New York, and quoted here by permission of the copyright owners.—Ed.)

HE (Hammerstein) was so fond of joking about his own most serious affairs that his deeper convictions seldom had a chance to be quoted in print. During the building of the Philadelphia Opera House he did give an interview in which his attitude toward opera (that of the worshiper, the adorer) is explicit, although sometimes expressed with an emphasis that makes the reader blink. He said these words, or allowed them to appear in print with his approval:

"Grand opera is, I truly believe, the most elevating influence upon modern society, after religion. From the earliest days it has ever been the most elegant of all forms of entertainment. This was true when grand opera was extremely crude, as compared with today, when it employs and unifies all the arts.

"It is the embodiment of all that is gentlest and tenderest; it embraces all that is bravest and most heroic; it runs the entire gamut of every human emotion; and whether its theme be love or war or both, it is true. Perhaps it is sometimes idealized but it is always truth. . . .

"I sincerely believe that nothing will make better citizenship than familiarity with grand opera. It lifts one so out of the sordid affairs of life and makes material things seem so petty, so inconsequential, that it places one for the time being, at least, in a higher and better world. There cannot be the slightest question about its refining effect upon a community. European governments, more paternal than ours, appreciate its importance in this respect and grant subventions to sustain it. They know it makes their people better and happier, educates them in the refinements of life and elevates the tone of the home life. . . .

"Grand opera is more than music. It is more than drama; it is more than spectacle; it is more than social function; it is more than a display of passion, whether

subdued or fierce; it is more than a song or tale of love; it is more than a series of pictures; it is all these things and more. It is the awakening of the soul to the sublime and the divine; and this is, I believe, the true mission of grand opera." . . .

ONE of the strange things about this complex and contradictory man—so fine in some ways and so blatant in others—is his medical history. He detested doctors and seems to have had no real illness throughout his life until he was sixty-seven years old. Once, as we know, he fainted in the street and was compelled to take a rest in a hospital, simply from exhaustion. Once he fainted on the stairs at the Manhattan Opera and sustained some contusions and abrasions from the fall. These are the only instances on record when his energetic physical organism succumbed.

THERE was one occasion when Hammerstein appeared in public as a musician during these years, and we may be sure it gave him enormous pleasure. It was an evening organized at the Hippodrome, on March 26, 1916, for and by a considerable number of American composers, who conducted their own works. The Hippodrome, Thompson and Dundy's vast auditorium dating from the time of Hammerstein's own Manhattan Opera House, was then at the height of its popularity for spectacles, concerts, and even opera. When Hammerstein hobbled across the stage, there was a storm of applause and the whole audience stood up. John Philip Sousa, introducing him, said he had "done more for music than any other man in America," and at another point called him "the Columbus of music." Oscar then advanced to the orchestra and conducted his own "Louise Waltz," dedicated to Mary Garden.



Oscar Hammerstein I at the Piano with his Composer Friends

Left to right—Jerome Kern, Louis Hirsch, A. Baldwin Sloane, Rudolf Friml, Mr. Hammerstein, Alfred G. Robyn, Gustave Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John Golden, Silvio Hein and Irving Berlin. (ASCAP Photo)

Music Journal's Annual

List of New Books on Music

ACCORDION MUSIC PUBLISHING CO., New York City: *The Accordion*, Toni Charuhas, \$2.50. Contains a wealth of information on the accordion, its history, its construction and its potentialities.

ASSOCIATED BOOKSELLERS, Westport, Conn.: *A Mozart Letter Book*, Max Kenyon, \$4. Shows Mozart as a youth and a man, as a genius, flirt and intellectual.

AUGUSTANA BOOK CONCERN, Rock Island, Illinois: *Choirmaster's Workbook*, Vol. V, \$2.50. Containing a select list of choral works, this volume presents workable plans for scheduling music for church services, with rehearsal outlines, attendance records and library inventories.

BARNES & NOBLE, INC., New York City: *Introduction to Opera*, edited by Mary Ellis Peltz, \$1.65. Sponsored by the Metropolitan Opera Guild, this practical handbook presents forty popular operatic masterpieces with plot summaries and a discussion of each work's style, musical and dramatic content written by a well known critic. Annotated list of recordings by C. J. Luten.

WILLIAM COLLINS, SONS & CO., LTD., New York City: *The Record Guide*, Edward Sackville-West and Desmond Shawe-Taylor, with Andrew Porter and William Mann. Revised edition, \$7.

CRITERION BOOKS, INC., New York City: *Sideman*, Osborn Duke, \$4.50. A novel concerning jazz and jazz musicians, with revelations for the uninitiated.

THOMAS Y. CROWELL CO., New York City: *Hi-Fi Handbook*,—*A Guide to Home Installation*, revised edition by William J. Kendall, \$2.95. A nontechnical guide to understanding, evaluating, purchasing and installing high-fidelity sound systems.

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ESSENTIAL BOOKS, INC., Fair Lawn, N. J.: *Modest Mussorgsky, —His Life and Works*, M. D. Calvocoressi. Gives a detailed analysis of Mussorgsky's work and reproduces episodes and letters to present an intimate picture of his life.

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UNIVERSITY OF MINNESOTA PRESS, Minneapolis, Minn.: *Dorati's Instrumentation Chart,—A Guide for Composers and Arrangers*, Antal Dorati, \$10. Furnishes a practical guide to the process of orchestration and serves as a reference sheet for the advanced study of instrumentation.

UNIVERSITY OF OKLAHOMA PRESS, Norman, Oklahoma: *Ernest Chausson,—The Composer's Life and Works*, Leo Weinstein and Jean-Pierre Barricelli, \$4. A practical guide to a new understanding of this composer's music. *New Beethoven Letters*, collected and annotated by Donald W. MacArdle and Ludwig Misch, \$8.50. Contains the entire collection of known writings of Beethoven, and affords a rich store of biographical and musical information through the composer's letters, receipts and newspaper notices.

VANTAGE PRESS, INC., New York City: *Be Not Afraid,—The Biography of Mme. Rider-Kelsey*, Lynnel Reed, \$2.75. This biography of a fascinating woman, an outstanding concert and oratorio singer of her day, is offered against the background of America's musical life in the early days of the 20th century. *Hints for Piano Normal Studies*, W. K. Breckenridge, \$3.50. A noted educator records the chief problems confronting teachers and students and indicates various methods of solving them. *Music of the Ancient Near East*, Claire C. J. Polin, \$3. The author traces the successive steps in musical progress and development of the near Eastern peoples in ancient times. *Success in Piano Teaching*, Julia Broughton, \$2.75. Valuable advice for teachers and parents who wish their children to learn the fundamentals of good musicianship.

VINTAGE BOOKS, New York City: *Poetics of Music*, Igor Stravinsky, \$95. The internationally famous composer and conductor treats this important aspect of music in the form of six lessons. *Opera as Drama*, Joseph Kerman, \$4.50. A reasoned exposition and defense of opera as an elevated art form. Operas discussed range from Monteverdi and Gluck to Berg and Stravinsky.



—Photo by Courtesy of C. G. Conn, Ltd.

EDITORIALLY SPEAKING

(Continued from page 3)

his achievements in this field have served as a model for most of our smaller communities. He is a choral director of the first rank and has also composed and arranged considerable material for vocal groups of all kinds. He represents the successful combination of artist and executive at its best.

Arthur L. Williams is a leading figure in the important field of band music. He has served for some time as Director of Bands at Oberlin College and also handled public relations for the American Bandmasters Association. Recently he has done significant teaching at the Interlochen National Music Camp, introducing new ideas for stimulating interest in band materials as well as music in general. He has been a valuable contributor to the columns of MUSIC JOURNAL.

There may be some additions to this list in the near future, but, as it stands, our Advisory Council definitely represents America's all-around men of music, a composite of the creative, interpretive and educational types of which MUSIC JOURNAL heartily approves and which we shall continue to encourage "for the advancement of music in America." >>>

ON A FAMILIAR AIR

TIME is a phantom while my ears
Throb to an old familiar strain:
And all the weight of laden years,
Piled high with life's half-winnowed grain,
Melts like a fog, and disappears.

Charmed by the melodies, Today
Is portion of a dim Before,
When, with calm head untouched by gray,
I heard those raptures quiver and soar
In the same wistful, plaintive way.

The decades pass, with tears and woe,
Iron and granite, joy and stress,
Yet when remembered harmonies flow
Our fires and burdens may be less
Than dreams of night that flit and go.

Music, enjoyed of old, and played
In chambers of the secret heart,
May but have seemed to pause and fade,
And deathless, while the years depart,
May be one psalm or serenade.

—Stanton A. Coblenz

A SHORT HISTORY OF THE ACCORDION

(Continued from page 13)

"improved piano accordion" at the Washington Square Theatre in San Francisco. By 1910 it was being commercially manufactured, arriving at mass production about eight years later, which has grown ever since.

Italy has long been recognized as the manufacturing centre of the accordion industry, and the Italians and their descendants would seem to have a particular gift for playing this popular instrument. In recent years more than 125,000 accordions have been imported annually from Italy to the United States. The American Music Conference estimated that in 1955 at least one and a half million people were playing accordions in this country.

This enormous vogue is easily explained by the portability of the instrument, making it practical for all occasions and places, its combination of melody and harmony, making it as self-sufficient as an actual piano or organ, its versatile

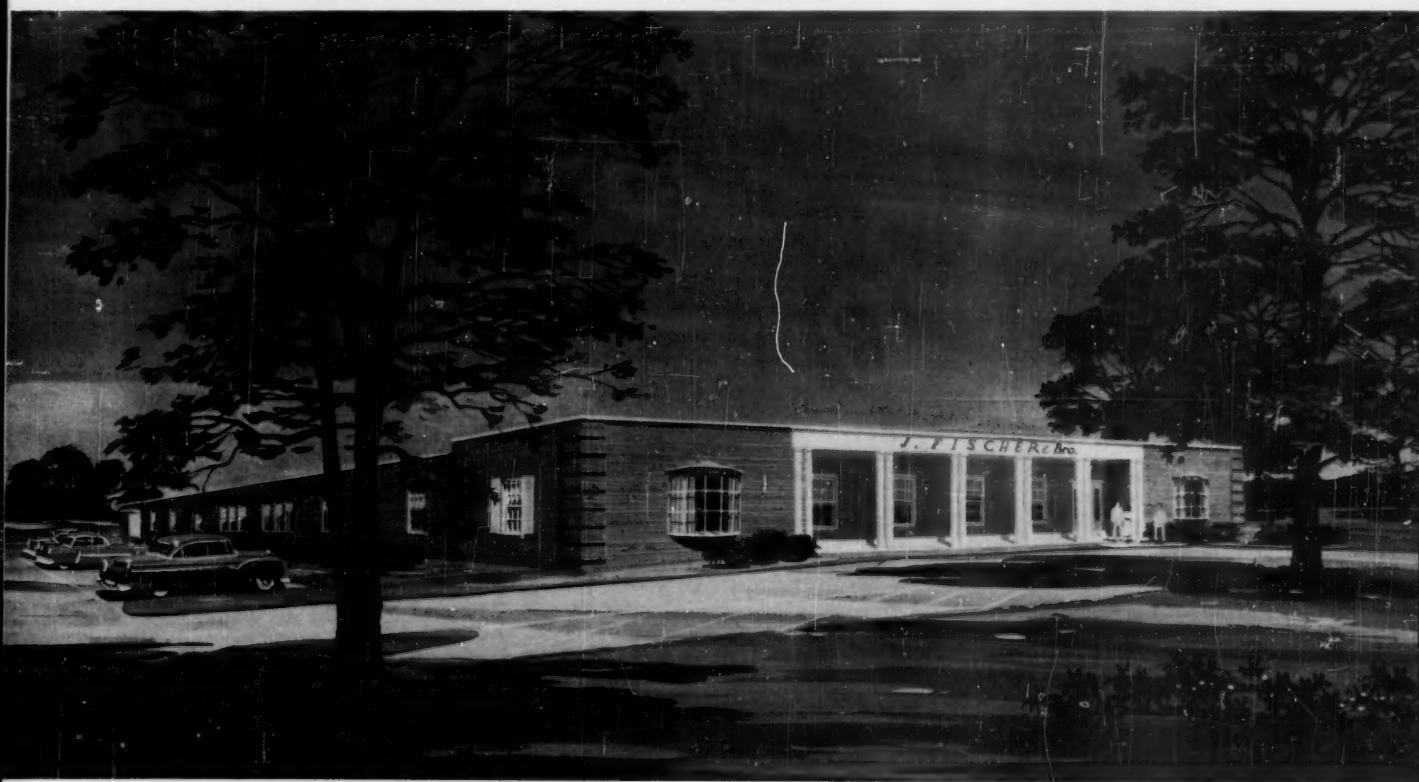
tone quality, suggesting the woodwind section of an orchestra, and finally the comparative ease with which almost anyone can begin to play it. A simple, small-sized accordion with only twelve buttons and a limited keyboard has been successfully used for beginners, who then develop normally through larger instruments until they can handle the full-sized concert type, with keys covering over three octaves and 120 buttons for bass notes and harmonies. This is now the standard accordion for amateurs as well as professionals, although some virtuosos use an even more elaborate equipment.

The last word in this development is the so-called "Vox-Orgaphon", which I had the honor of introducing at the past summer's Music Industry Trade Show in New York. This amazing instrument combines a de luxe accordion with a microphone-amplifier ("Vox") and an electronic unit ("Orgaphon") which by means of pedal controls makes possible so many instrumental effects that the result is virtually a one-man orchestra. The Vox-Orgaphon adds

an entirely new dimension to the accordion and makes it the most versatile of all musical instruments, with unlimited possibilities for concert performance.

This is a far cry from the Chinese Cheng or even the various accordions and concertinas of the 19th century. Significant also is the fact that outstanding modern composers are creating original music for the accordion, which is now capable of interpreting whatever they choose to write. The musical world can look forward to a distinguished future for this most practical and satisfying of instruments, the universally popular accordion. ►►►

The University of Wisconsin School of Music in Madison has added two assistant professors and an instructor to the faculty: Lois Fisher will be assistant professor in the vocal department; Asst. Prof. Orville Shetney will teach theory and applied music; and Edward Mirr will join the staff as assistant band director and instructor in brass instruments.



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OCTOBER, 1956

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COMPOSERS' LIVES

(Continued from page 19)

poser has said.

4. "The will to learn," and to broaden his scope of living in so doing, is the stamp of a man of culture just as "the will to live" (survival of the fittest) is the basic tenet in the life of a savage and indeed of all life. "The will to learn" is not adequately fulfilled if a man allows an already formed taste which stops short of "modern" music to encroach

upon his full enjoyment of all types of music. To overcome this he *must* read books about the contemporary composers and their problems and try consciously to develop a taste for the music composed during his timespan. Otherwise his intellect never comes abreast of his life. This attitude calls for an open mind. To read the book in the first place reveals interest and intelligence on the part of the reader. His application of the material contained in the book, which was written especially to pro-

vide him with a wider musical experience, will improve his taste and may cause him to develop a real liking for modern music.

5. Virtually all books written today contain valuable lists of a composer's published compositions and of his recorded music. These lists may be adapted by the reader to fulfill his own special need. If he is an amateur pianist, violinist or singer, he may be interested to "try over" the music himself. For an authentic interpretation of the music he can purchase a recording.

6. If an individual will permit himself to come in contact with a composer through a book about the latter's life and work, the author's enthusiasm for his subject will likely "rub off" on the reader. He may say to himself: "If that author is willing to spend so much time in research and writing about Ives, Copland, Barber, etc., their music *must* have some value." When that stage has been reached, it helps to let matters pursue their natural course. For then there is hope for both the individual's cultural development and for the full recognition of contemporary music. >>>



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Julia Smith is a native of Denton, Texas, a graduate in piano at Juilliard, and winner of a Fellowship in Composition with Rubin Goldmark and Frederick Jacobi. Miss Smith has also served as a member of the Juilliard Theory Faculty and as Head of the Dept. of Music Education at the Hartt College of Music, Hartford, Conn. Her book, *AARON COPLAND, HIS WORKS AND CONTRIBUTION TO AMERICAN MUSIC*, was published recently by E. P. Dutton & Co., New York.

Don Gillis, again actively composing since completing his services to the *Symphony of the Air*, is now busy with a new work in collaboration with Dr. Norman Vincent Peale, based on the latter's book, *The Coming of the King*. Several new band pieces by Gillis are being released, including *Twinkle Toes* and *Tango Lullaby*. His opera, *The Park Avenue Kids*, is scheduled for television production, while another operatic work, *Pep Rally*, with band accompaniment, will be performed at the University of Michigan, under the direction of William Revelli.

THE DELIGHTS OF BARBER SHOP HARMONY

(Continued from page 14)

note to fill the chord, together discovering exceptions and variations; this, my friends, is the world's greatest indoor sport.

So why is it that we in this country and Canada seem to be the sole possessors of this grandest of all enjoyments? There must be a reason. For years and years I have thought about this, and juggled with the problem, and I have come up with the idea that two main factors are at the bottom of it: first, that America and Canada are inventive nations above and beyond the rest of the world, and secondly, that our "barber shop" system of harmony is much closer to the laws of sound than much of the music of the rest of the world. Let me develop these two points a little.

American Invention

First as to the inventive nature of America and Canada. Both these countries were settled by men of courage, families who dared the wild waves of the Atlantic to stop them. They had the raw courage and fortitude that it took to get here. They were of the pioneer type, adventurous, thinking not of the past but of the future. Men and women and families came from many lands, all of whom had the courage that it took to get here, while the folks back home sang "For those in peril on the sea" or its equivalent.

These rugged pioneers brought little with them from foreign lands except themselves, their language and their Bible. They set out to live; and to live they had to learn how to adjust themselves to these new conditions. They brought few or no farm tools. They made what they needed, including music. In other words, they invented what they didn't have. They passed their inventions down from one generation to another, eventually giving to the world the cotton gin, the disc plow, the harvester, etc. Of 309 Great Inventions listed in the *World Almanac* as revolutionizing the industrial and scientific world, 171 came out of our own United States, including the airplane, the cash register, the kodak, Edison's miracles of electricity and many others. We wanted it; we

needed it; we invented it!

And so it was with group singing. Gone was the European system that first you must learn to read music, and that if you were allowed to sing and play "by ear", you would never learn to read! (Why not take a cue from the way languages are learned, including our own?) Our musical declaration of independence was destined to grow, and it did.

Whether the movement actually

started in barber shops is of no consequence. The type of singing to which they gave their name is a true example of American folk music, a natural development which came from the hearts of the people. Male quartets sprang up all over the country, practically none of whose members could read a note of music. Some of them became vaudeville head-liners in time, and this writer has vivid memories of the effects they produced "by ear." He knew personally the famous Empire City Quartet, the Quaker City Four and others with similar names, including



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"The" Quartet (Sylvester, Jones, Pringle and Morrell) which needed no further identification. He arranged and tapped out the notes for them and taught them their parts. There were many excellent singers among them, such as Orville Harrold (a note-reader as well as a rote singer), top tenor of Theise's Harmonists, who went on to grand opera in London, with Hammerstein and at the Metropolitan.

I have referred above to the "laws of sound." It is my considered opinion that the so-called "barber shop" style is a more natural voicing than

that employed by a concert male quartet. Letting the top tenor sing above the melody most of the time produces a satisfying harmony and avoids many an awkward chord. In a barber shop quartet the voice carrying the air is known as the "lead", usually corresponding to the second tenor of the concert variety. The bass provides the natural foundation, and the baritone fills in the gap to make a complete four-part chord. This is a far more elastic voicing than one finds in the traditional arrangements giving the entire melody line to the first tenor.

The barber shop quartet is also independent of the hard and fast rules of technical harmony, producing a constant effect of improvisation, which is characteristic of all folk music. It is this improvisational angle that gives the greatest satisfaction to the untrained singers of SPEBSQSA. Most important of all, it has been found that audiences love this natural, free and easy type of singing, and this cannot always be said of their reaction to male choral concerts or even to the work of highly skilled, professional quartets. Our singing teachers and choral directors are beginning to take the barber shop style quite seriously, finding in it a revelation of honest human interest and social as well as musical values. >>>

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For the recent Congressional legislation in favor of music and other arts Representative Frank Thompson, Jr., who initiated the successful bills, gives chief credit to Senators Lehman, Humphrey, Wiley, O'Mahoney, Green, Lyndon Johnson, Smith (N. J.), Douglas, Murray, Fulbright, Ives, Neely, McNamara, Mansfield and Neuberger. In the House he mentions particularly Congressmen Celler, Metcalf, Morrison, Rhodes, Wier, Blatnik, Morano, Powell, Merrow, Williams, Lankford, Zablocki, Udall, Richards, Green, Zelenko, Roosevelt, McDowell, Reuss, Wainwright, Kirwan, Rooney, Klein, Kearns and Judd. Mr. Thompson adds that "mere lip service and fine phrases . . . will not get cultural legislation through the Congress now or in the future."

ENCORE!

The morning stars were singing
When the world was new.
Their music shall be ringing
When we say adieu.

If we were harmonizing
Half as well as they,
We could make surprising
Melodies today.

—MILDRED FIELDER

NEWS FROM ABROAD

(Continued from page 7)

School and the Kassel State Theatre troupe. In conjunction with the festival there will be an exhibition of musical instruments, sheet music and books.

The Donaueschingen festival has built up an international reputation in musical circles for the introduction of new music. This year's two-day conclave will present works by Arthur Honegger under the direction of Hans Rosbaud, compositions by Olivier Messiaen and Igor Stravinsky, a two-piano concert by Yvonne Loriod and Pierre Boulez, and a *Divertimento for Mozart*. The latter consists of twelve conceptions of the Papageno aria by twelve contemporary composers, woven into an orchestral suite, with piano solo.

Outstanding composers of foreign birth newly represented in the American publishing field include Ernst Toch (1956 Pulitzer Prize winner), Carlos Chavez, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco and Alexander Gretchaninoff. Their works are now made available through the acquisition of Affiliated Musicians, Inc. by Mills Music, Inc. The latter has also renewed association with the British music publisher, Joseph Williams, Ltd., releasing the works of England's most important composers, particularly of school and college materials.

Marian Anderson and Eleanor Steber will be among the musical artists to tour free Asia in early 1957, under ANTA's International Exchange Program. Since its initiation in 1954, ANTA has sponsored tours in Europe, Africa and Asia for 60 artists and musical organizations, who serve as America's cultural ambassadors abroad.

The London Philharmonic Orchestra will play a Beethoven concert at Muensterland Hall in Muenster, Germany, October 13, after completing its tour of the Soviet Union.

Popular compositions from the catalogue of Modern Accordion Publications, Ltd., of London, are now available in America, including the recently recorded *Tambo* by Francisco Cavez.

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MUSIC TEACHERS NATIONAL ASSOCIATION

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MOZART'S "OXEN WALTZ"

(Continued from page 9)

delightful air was poured upon the paper; it was saved!

"Mr. Mozart—," said the butcher. 'Halt! Halt!' said the composer, seizing the manuscript, and hurrying towards the piano-forte. Down he sat, and the most delightful air that was ever heard resounded from the instrument. The eyes of his wife, and even of the butcher, began to moisten. Mozart finished the tune, rose again, and, running to the writing-desk, he filled out what was wanting.

"Well, Mr. Mozart," said the butcher, when the artist had finished, 'you know that I am to marry.' 'No, I don't,' said Mozart, who had somewhat recovered from his musical trance. 'Well, then, you know it now; and you also know that you owe me money for meat.' 'I do,' said Mozart, with a sigh.

"Never mind," said the man, under whose blood-stained coat beat a feeling heart; 'you make me a fine waltz for my marriage ball, and I will cancel the debt, and let you have meat for a year to come.' 'It is a bargain!' cried the lively and gifted Mozart; and down he sat, and a waltz was elicited from the instrument,—such a waltz as the butcher had never before heard.

"Meat for a year, did I say?" exclaimed the enraptured butcher. 'No; one hundred ducats you shall have for this waltz; but I want it with trumpets and horns and fiddles,—you know best,—and soon, too!' 'You shall have it so,' said Mozart, who could scarcely trust his ears; 'and in one hour you may send for it.'

"The liberal-minded butcher retired. In an hour the waltz was set in full orchestra music. The butcher returned, was delighted with the music, and paid Mozart his one hundred ducats,—a sum more splendid than he had ever received from the Emperor for the greatest of his operas. It is to this incident that the lovers of harmony are indebted for one of the most charming trifles, the celebrated *Oxen Waltz*,—a piece of music still unrivalled."

A very pretty story too, but unfortunately without a word of truth in it! Mozart never wrote such a waltz, nor is there any evidence of such a musically inclined butcher in

his life.

The story of Haydn's *Ox Minuet* is equally spurious. There was a French vaudeville act in the 18th century known as "Haydn ou le Menuet de Boeuf", with a story similar to that of Mozart's *Oxen Waltz*. In this case a Viennese musician named Ignatz von Seyfried adapted the French sketch for the Austrian stage, using some of Haydn's melodies. He also published the *Ox Minuet* as Haydn's, but without a note of

that composer's music in it.

Seyfried was a pupil and admirer of Mozart, and might actually have been responsible for the fairy tale regarding the *Oxen Waltz*. In any case, it was widely printed after Mozart's death, and eventually became a success in America as well as Europe. Actually the only authentic ox in musical history is the Baron Ochs von Lerchenau, in the *Rosenkavalier* of Richard Strauss. He was a waltzing ox too. ▶▶▶



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"We sing for the love of singing," say these, more than 3,000 rural women whose voices blend to bring pleasure to countless numbers they never dreamed of entertaining. Ranging in age from 17 to 90, the members of the Indiana Home Demonstration Chorus are finding themselves becoming famous "doin' what comes naturally," because most of them have been singing around the house since childhood.

"There's no fun without music, and no music without fun," says Albert Stewart of Purdue, and he has given a lot of other people the same idea. A group of farm women from the country clubs was especially enthusiastic, and he coached them regularly in a few old familiar songs.

Using his homey chorus as a background for a radio program, Mr. Stewart was amazed at the results. There were calls for repeat performances from every side. This necessitated regular rehearsals, and soon the assorted group of housewives and lady farmers was a singing unit with but one thought,—to sing the best they knew how.

That best was good,—so good that the chorus, including teenagers and grandmas, has had a concert in Hollywood Bowl, has sung for President and Mrs. Eisenhower, has toured several other states and even Europe.

Since seventy-five percent of the chorus women are married, singing has to be a part-time affair, and it's been no lark for many of them, entailing hardships which only their love of music and satisfaction in their success could compensate.

Most of the singers are mothers, many are grandmothers and some are great-grandmothers. Their singing has to be squeezed in between getting the children off to school, doing the family wash and cooking, milking the cows.

Singing at Home

But it's fun, while wielding a mop or a dishcloth, to do some practice work on *Love's Old Sweet Song*, or maybe a new number that isn't so easy. You can usually hear these gals humming as they go about their tasks, and all admit they derive much pleasure from their music.

Chorus rehearsals center in a certain town, sometimes the county seat or the home of the director, and are held at least once a month, often more frequently. Members travel many miles to attend rehearsals.

"The person must enjoy what he is singing or he does not sing it well, no matter how excellent his voice," says director Stewart.

Some of the voices that make up this unusual chorus are trained; most are not. The majority just have good voices, and get an enjoyment from their singing which seems to be contagious with the audiences. Programs include hymns, ballads, spirituals, classical and popular selections.



Albert Stewart

Widespread interest in the chorus led to Mr. Stewart's appointment in 1937 to the added duty of musical director for agricultural extension work. Traveling about Indiana he found that news of the chorus had gone before him. Everywhere he heard inquiries about setting up clubs in other localities.

Today there are choruses in ninety of Indiana's ninety-two counties, comprising thirty to fifty-five members apiece. Local music teachers or other volunteers direct these groups, which elect their own officers and meet regularly for rehearsals. Mr. Stewart pays periodic visits and his office supplies music and advice. In their own localities groups sing together at special functions.

Besides providing social contacts for rural housewives, club meetings revolve around such practical projects as tray making, painting, and new ideas in cooking and sewing.

That there's a certain amount of music in every individual, Mr. Stewart firmly believes. Anyone who thinks he cannot sing, he feels, has perhaps never tried to sing with a group of any kind.

"In group singing, some good voices can easily offset some mediocre voices until the overall effect is at least fairly good," he states frequently in his discussions on music.

To prove his point, the director

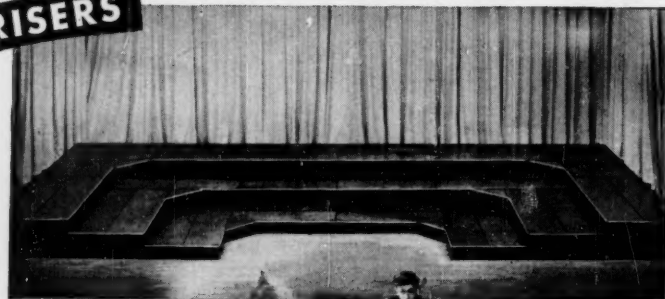
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likes to take a group he has never met and quickly weld them into a singing unit. He uses this technique frequently in demonstrations of what can be done with group singing in industrial plants. His interest in this field has recently been instrumental in the organization of the American Industrial Music Association, of which he currently is the executive secretary.

Finding the needed time is not the only hardship involved in spreading the pleasure of music. Club members pay their own expenses; in some cases these are defrayed by the clubs. Fund-raising activities of the various units take in cake sales, ice cream socials, sales of kitchen gadgets and special concerts.

One group of women, determined to sing, found their own odd way of raising necessary funds. They dug fishworms and sold them to fishermen to defray part of the expenses. Squeamishness went by the board when it came to getting the money needed for a concert trip!

Public Appearances

Last August, three trainloads of members of the chorus traveled to California where they had been invited to give a benefit performance in the famous Hollywood Bowl for the Children's Hospital of Los Angeles. The program was a huge success, financially and as a good will mission. Florida next extended an invitation to the group to appear at a special Indiana Day program at Sarasota.

Aside from its annual program at Purdue, the chorus has appeared at Sunday morning devotional services in the Fairgrounds Coliseum at Indianapolis and in 1952 it appeared in part at receptions in the state for both Dwight D. Eisenhower and Adlai Stevenson.

Women of the chorus have taken their songs to Washington, D. C., to Michigan State College and to the Canadian National Exhibition in Toronto, Canada. In 1953, forty-four members joined the Purdue Glee Club for a tour of Europe arranged by the Department of State, which included performances in Italy, Germany, Switzerland, Belgium and Wales.

That singing breaks down all barriers is abundantly testified by the library of letters now accumulated

MUSIC JOURNAL

from individuals met on the tour, as well as the acclaim of music critics.

Music, says director Stewart, is the language of human emotions, whether joy or sorrow. It is the one universal language which people of all lands can understand. He believes fully in the power of music as a messenger of good will and as a surcease for the tensions of a busy and uneasy world. Music, he says, is an escape valve for these tensions,—tensions within and between individuals and groups and nations.

"A singing community is a happy community," he emphasizes.

From a group of twenty women, singing old familiar songs on a limited wave length, the Indiana Home Demonstration Chorus has grown to more than 3000 members, bringing pleasure to millions. It has set a pattern of rural music-making other states have followed, and it has proved what co-operation can be achieved by women from the length and breadth of a state, who are willing to conquer difficulties for their own self-satisfaction and the pleasure of others in music. ▶▶▶

The tenth anniversary of the Mid-West National Band Clinic will be celebrated December 5-8 at Chicago's Hotel Sherman. With a 5,000 attendance anticipated, the program will feature nine bands, one orchestra, 12 instrumental clinics and numerous exhibits by music publishers. Highlighting the celebration will be the second All-American Bandmasters' Band, conducted by Commander Charles Brendler. School bandmasters are eligible for membership in the band, which hopes to have representations from the 48 States and Canada. Applications, acceptable until October 10th, should be directed to Lee W. Petersen, 4 East 11th Street, Peru, Illinois.

Eugene Ormandy will mark his 21st year at the head of the Philadelphia Orchestra during its 1956-57 season. Conductors Ernest Ansermet, Pierre Monteux and William Steinberg will share the podium with Mr. Ormandy; and by a reciprocal arrangement, Charles Munch will appear at week-end concerts while Ormandy conducts the Boston Symphony Orchestra.

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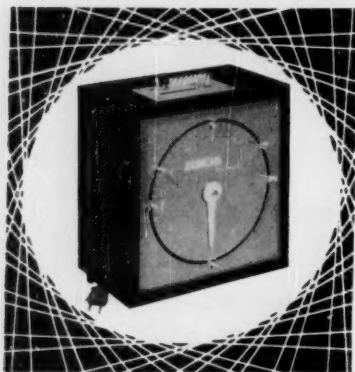


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BALLET COMPOSERS ON STAMPS

(Continued from page 22)

cess *Aurora* or *Aurora's Wedding*), the beloved *Nutcracker*, the immortal *Swan Lake*, and others which use his music, such as *Ballet Imperial*, *Romeo and Juliet* and *Serenade*.

Johann Strauss, the "Waltz King," composed the music which became the background for *Fantasia*, *Old Vienna*, *Voices of Spring* and *Beau Danube*. The stamp bearing his portrait was issued by Austria in 1949 to commemorate the 50th anniversary of the composer's death. He was also honored by the same country in 1913, along with six others, in its "Famous Musicians" series. His opera, *Fledermaus*, provides the opportunity for a ballet in Act II. When this opera was revived by the Metropolitan, the Strauss waltz, *Southern Roses*, was used as the background music for this ballet; later his *Acceleration Waltz* was substituted.

Other Composers

The next stamp, issued by Russia in 1944, honors the one hundredth birthday of Rimsky-Korsakov, to whose music the ballets *Capriccio Espagnol* and *Scheherazade* have been adapted. In addition to composing music of his own, Rimsky-Korsakov was responsible for the completion of the work of several other composers. Among these was the opera, *Prince Igor*, whose composer, Alexander Borodin, died before it was completed. The *Polovetsian Dances* from this opera are frequently performed as a ballet.

Franz Schubert, whose music provides the background for *Love Song*, *Labyrinth* and *Death and the Maiden*, is honored on the next stamp, which was issued by Austria in 1947 in honor of the 150th anniversary of his birth. Schubert was not a successful operatic composer, but the Ballet Music from *Rosamunde* still retains its popularity.

One of the most beloved ballets, the *Spectre de la Rose*, features the *Invitation to the Dance* by Carl Maria von Weber, whose portrait is shown on the next stamp. This stamp was issued in 1952 for use in the provinces in the Russian Zone of Germany. One needs only slight fa-

miliarity with the ballet to have the music recall the beautifully simple story and re-create for one the scene featuring that magnificent leap through the window which young students of ballet consider the epitome of terpsichorean achievement.

Another classic of ballet, especially identified with Nijinsky, is *L'Après-midi d'un Faune*, illustrated in the next stamp, along with the portrait of its composer, Claude Debussy. Strangely, the composer did not approve of Nijinsky's ballet interpretation, actually designating it as "ugly," although the ballet unquestionably helped to make this tone poem one of the most popular of Debussy's works. Another of his compositions provides the music for *The Minstrel*, produced by the Chicago Opera Ballet. Across its lower border this stamp bears the legend "Pour les Chômeurs Intellectuels" ("For the Unemployed Intellectuals"). Those who purchased the stamp paid seventy centimes for postage plus a surtax of ten more for the aid of the unemployed. The stamp was one of a series issued in 1939, each bearing a similar surtax charge. A series of such semi-postal stamps in our own country might contribute greatly to the encouragement of ballet, opera and other arts which are now so dependent upon public favor and private enterprise.

Bach and Beethoven

One does not think of Beethoven primarily as a writer of ballet music, yet Leonide Massine created a ballet to his Seventh Symphony for the Ballet Russe de Monte Carlo, and William Christensen wrote the choreography for the *Sonata Pathétique*, which had its premiere in San Francisco in 1943. The stamp illustrated, which bears the death mask of Beethoven, was issued in 1947 for use in the Rhine Palatinate. Beethoven has often been philatelically honored, Austria, Germany, the Saar, and other countries having used his portrait on their stamps.

The first stamp in the last row bears the portrait of Johann Sebastian Bach, and was one of a series issued in 1950 to publicize the "Bach Year" in Germany. It may come as a

surprise to some Bach admirers that the following ballets have been danced to the accompaniment of his music: *Classical Suite* (Chicago Opera Ballet); *Bach Suite* (San Francisco Ballet) and *Concerto Barocco*, *Les Elements* and *Etude* (Ballet Russe de Monte Carlo). Bach was also honored by a German stamp in 1935 in a series commemorating the Schütz-Bach-Handel celebration.

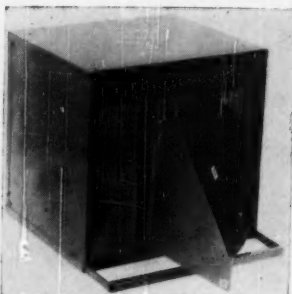
Mozart, on the next stamp, issued by Czechoslovakia for use in Bohemia and Moravia in 1941 in honor of the 150th anniversary of his death, wrote the music which is used with many ballets, among them being the *Graziana* of the Ballet Theatre, the *Epreuve D'Amour* of the Ballet Russe de Monte Carlo, *Elopement* of the Chicago Opera Ballet, *Les Petites Riens* of the Ruth Page Ballet and *Coeur de Glace* of the San Francisco Ballet. Mozart has been pictured on more stamps than any other composer, particularly in this year of 1956 which celebrates the two-hundredth anniversary of his birth.

The last stamp bears the portrait of Richard Wagner. It was issued in 1943, when Bohemia and Moravia were German protectorates, as one of a series of three stamps commemorating the 130th anniversary of the composer's birth. Wagner's music was used for the ballet *Bacchanale*, produced by the Ballet Russe de Monte Carlo, with a book by Salvador Dali and choreography by Leonide Massine. Wagner incorporated some excellent ballet music in his operas, for example the *Bacchanale* in the Venusberg scene of *Tannhäuser* and the music for the Flower Maidens in *Parsifal*.

These are just a few of the items that might be part of a collection of stamps picturing composers of ballet music. Many more such stamps may be found by the philatelic enthusiast, and new ones are continually being issued, so that a collection of this type, once started, will grow rapidly. ▶▶▶

Frank L. Reed, President of the American Music Conference for the past two years, has been appointed executive vice-president of the National Piano Manufacturers Association. In offices to be established in Chicago, he will organize and direct a program of promotion for the piano industry.

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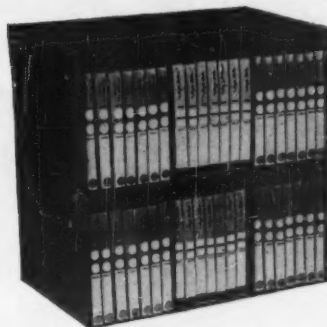
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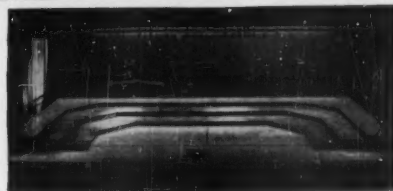
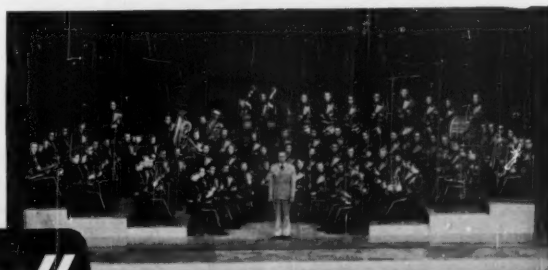
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The Army Goes Rolling Along has been adopted as the official army song by the Department of the Army. Based upon *The Caisson Song*, by Brig. Gen. E. L. Gruber, with revisions and adaptations by H. W. Arberg, the song will be officially dedicated at U. S. Army installations throughout the world on November 11, Veterans Day.

Dr. Herman Neuman, Music Director of WNYC for many years and creator of the *Hands Across the Sea* broadcasts, was decorated by King Frederick of Denmark with the *Order of Dannebrog*. Dr. Neuman has conducted programs of American music in Denmark in 1936 and 1949, and he is expected to conduct there again in 1957.



In and Out of Tune

SIGMUND SPAETH

WHY is it that so few people ever learn to read music? Lots of them pretend to, but even in the respected choral societies there are not many singers who can actually read a line of melody at sight. They learn the notes more or less by rote, after starting with a vague idea of what goes up and what goes down.

To read a piece of music as one reads a magazine or a newspaper is not really difficult at all, and there is a definite pleasure in being able to tell how a composition should sound, without necessarily possessing the technique to play it on the piano or any other instrument. After all, the little dots and ovals hanging on a fence represent definite sounds, just like the words and letters on a printed page. Practically anyone can read those symbols without having to pronounce them out loud, and this should be even easier with printed music. For the musical alphabet contains only seven letters, from A to G inclusive, in comparison with the English alphabet of 26. Moreover, the combinations of musical letters in melody or harmony always sound the same, instead of offering the variety of possible pronunciations that one gets in English.

ANYBODY can learn to read music fluently and accurately, without playing a note on an instrument of any kind. One learns by simply doing it, just as one learns to spell and read one's own language. The letters can be mastered in five minutes, but after that one must use them in a practical fashion until their interpretation in sound becomes automatic. The normal process is to learn music by ear, as one learns a language, and then gradually to master the reading, writing and spelling of that language.

The wide-spread inferiority complex about note-reading has held back an enormous number of potential music-lovers, many of whom try to make a virtue of this absurd handicap. They boast of playing entirely by ear and being "unable to read a note," which is the same as expressing pride in the fact that one can get the news of the day and the literature of all time only by hearing it recited out loud. For anyone with eyes to see, this is ridiculous.

THE most absurd mistakes are constantly made by artists who seem unaware of the definite meaning of musical notes. *Time* magazine permitted an atrocious error on its cover in quoting the four notes of the "Dragnet" theme (putting them into major instead of minor key), and *Newsweek* printed an English version of the Austrian Hymn in which the words simply did not fit the music. The *Saturday Evening Post* matched these errors by crediting Ethel Merman with a "high C," a note with which she has never had even a nodding acquaintance. A lot of Christmas cards will appear again this year with musical notes that make no sense at all.

The greatest fallacy concerned with the writing of notes is in the field of composition. Those who don't know how to write music point to Irving Berlin and feel that they must have the same kind of ability. Those who do know how (including some pretty good composers) argue that the mere command of notation is a guarantee of inspiration. They are both completely wrong. ▶▶▶



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THE PHYSIOLOGY AND PSYCHOLOGY OF THE SINGING VOICE

(Continued from page 11)

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duced depends on the manner in which the vocal cords vibrate, the varying shapes of the resonator air cavities in the mouth and nose and the condition of the accessory air-filled sinuses. The slightest change in the position of the mobile soft parts, the soft palate, the cheeks, the tongue, the lips, produces a corresponding change in tone quality to give what is known as "voice placement." Let's take, for example, the soft palate and see how it acts. It is a small muscular structure hanging tongue-like from the back of the roof of the mouth. When it is raised so as to shut off the oral cavity from the nasopharynx, the voice comes through the mouth and produces an oral tone. When it is lowered, and the articulation components (the lips and tongue in conjunction with the palate and teeth) close the mouth, then the voice is exteriorized via the nasal cavity, thus giving a nasal quality to the sound.

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Singing is not an easy profession. Long periods of preparation, the trials and tribulations of auditions, rehearsals, performances and continuous study, the conflict of personalities, physical fatigue, arduous travel, and, in most instances, the meagre financial return are not envisioned by the average audience. The glamor which surrounds the successful singer is the end result of hard work, talent and a life which frequently is that of a hermit. It doesn't take much, even slight indisposition, to mar a singer's performance. It is incumbent on the public to have an appreciation of these problems, to have tolerance and understanding and avoid barbed criticism when a singer has an off night, and to wait for the next time when it can shout its approval and bravos. >>>



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FROM OUR READERS

YOUR MAGAZINE is the best music journal in this country or anywhere else, for it covers a variety of important subjects dealing with musical art the world over, and it is rich in the quality of material evolved by excellent writers.

MUSIC JOURNAL should be a "must" for all musicians, educators and devotees of the tonal art. With heartiest expression of high regard and wishing MUSIC JOURNAL happy sailing on its sea of activity, I am,

Cordially yours,
RALPH LEWANDO
(Music Teacher and Critic)

THE SEPTEMBER issue of MUSIC JOURNAL was very attractive. I was particularly interested in the article on Robert Schumann and *How to Get Your Child to Practice*. I never had any problems of that kind, being single, but the method seemed novel, especially to a Normal School graduate such as myself. I liked Ford Frick's article, too. *In and Out of Tune* gives much information on our cultural activities in the United States, and I am glad

that our President is fond of good music.

I think the MUSIC JOURNAL ought to have a place in every library in this city, and I shall call attention to this when I visit the library, which I do frequently.

Sincerely,
MABEL LYON

A JAZZ IDEAL

THE perfect jazz book, besides the text, and the drawings and the paintings, would have to hold in its index a pocket of about fifty recordings of the music that is the prime and basic stuff of jazz. Such a list—and no one of its followers would agree as to just what fifty sides to include—would take jazz from the church hymn turned blues, to the early work of Charles Buddy Bolden (if it exists on wax) through the whole Storyville era when jazz grew up in New Orleans, when King Oliver and Louie Armstrong were moving into Chicago, and when the music of Dixieland was making its part of jazz history.

—From Stephen Longstreet's "The Real Jazz Old and New," published by Louisiana State University Press.

SONATA

A'cello is an awkward thing,
Wide sprung.
Ungainly is the maid who sits
To draw out music from its soul.

Not prudent is my song, but oh
'Tis sweet.
Such joyous strum of mandolin
As carefree fingers pluck the strings.

But life is stern and commonplace,
Not full
Of shining joys,—
transient things,
Confused? Dear heart,
what is my goal?

I'll tune my ears to the 'cello's song,
Deep, true.
No lilt of lute shall take from me
The beauty that contentment brings.

—Ruth W. Stevens

H. Owen Reed's *La Fiesta Mexicana*, composed on a Guggenheim Fellowship, has been recorded by the Eastman Symphonic Ensemble, conducted by Frederick Fennell.

THE QUESTION BOX

Q: The terms "Philharmonic Orchestra" and "Symphony Orchestra" seem very closely related. Please explain the difference between them.

—T. B. M., Paducah, Kentucky

A: The word "Philharmonic" may be applied to almost any musical organization, as it implies merely a "love of harmony." A "Symphony Orchestra," on the other hand, is definitely committed to the playing of symphonic music, for which it must be sufficiently large and skilled. Some symphony orchestras use the title "Philharmonic" (which might also apply to a chorus or a music club of any kind). New York at one time had both a "Philharmonic" and a "Symphony" orchestra. When the two were combined, the title became "The Philharmonic-Symphony Society of New York."

(Questions may be submitted to the editors of MUSIC JOURNAL at 1270 Sixth Avenue, New York City. Those used will entitle the senders to free autographed copies of Sigmund Spaeth's popular book, "Music for Everybody.")



Michael Ruck

It's A Big Wide Wonderful World

A lively and varied program for mixed voices with optional numbers for women's and men's voices, composed of newly released Waring choral publications.

Opening Theme:

IT'S A BIG WIDE WONDERFUL WORLD Rox-Ringwald

To vocally introduce each section of the program, the "theme-line" preceding each group below should be sung in unison (using the first eight bars from the song and substituting the appropriate final words preceding each group). These "theme-lines" should be sung in the key of the following selection, the chorus fading out as the pianist begins the introduction for the opening number of each group.

IT'S A BIG WIDE WONDERFUL WORLD TO ROAM IN...

Give Me a Place in the Sun	Waring-Ades
Stowaway	Livingston-Ades
To a Wild Rose (treble voices)	MacDowell-Simeone
Song of the Vagabonds (male voices)	Friml-Simeone
Pretending	Sherman-Ades
Tarantelle	Rossini-Simeone

EYE-DEAS: "Give Me a Place" begins with chorus in concert position, lights full. Two bars before C gradual dimming of lights as chorus shifts to semi-profile position for "ad lib" section, soloist stepping forward at D. At E chorus faces front (lights up) to sing finale. At G gradual forward and upward raising of arms to final bar. During applause lights dim and chorus takes informal seated positions. (Optional: move "prop" palm tree into position.) Two bars before F, of "Stowaway", boy and girl soloists move to tree position with boy singing F as solo, picking up again at H. Letter I as unison duet with soloists continuing in unison melody (plus chorus) until K; then alternating on "echo parts" for last six bars as lights dim out. Lights up but still subdued for "Wild Rose" as girls take stage front concert position. During applause, lights up, girls back, boys forward for their number. Dim lights for "Pretending", chorus swaying slightly during first half chorus. At C girls to riser positions, boys following at D. 1 1/2 bars before E all to informal seated positions on risers. During last 4 1/2 bars chorus assumes various "dozing off" and day-dreaming poses as lights dim to end. As applause dies down, have offstage clapping begin in "Tarantelle" rhythm prior to beginning of introduction. Extend introduction if necessary as chorus gradually "comes alive" (lights up) and joins clapping to herald one or several gaily dressed couples who dance throughout.

IT'S A BIG WIDE WONDERFUL WORLD OF FOLK SONGS...

Two Wings	Harter
Camptown Races	arr. Mackinnon
Didn't My Lord Deliver Daniel	arr. Ehret
He's Got the Whole World in His Hand	arr. Ringwald

EYE-DEAS: This group can have "camp meeting" atmosphere with chorus seated informally on benches, floor, and/or risers. Slight body sway and hand motions to emphasize the rhythmic movement of each number are appropriate for the three spirituals. "Camptown" can be done standing and should be projected directly to the audience as though telling a story while watching a race. For a sure laugh, have a costumed "two-man horse" trot up aisles and on to stage at I, assuming a quizzical sit-down position on hold five bars before end, then scampering off during last four bars with a final kick of hind-quarters to coincide with last piano chord. Piano rhythms in "Didn't My Lord" can be effectively supplemented with bongo drums. Visually and musically, the group ends on a subdued note.

IT'S A BIG WIDE FUNNY OLD WORLD TO LAUGH IN...

Contemporhymes	Tom Waring
A Senorita's Serenade	Hyatt
Hello! Mr. Schnibble	Plautch
Country Style	arr. Simeone

EYE-DEAS: Lights up and chorus to standing riser positions during singing of theme line. The "Contemporhymes" lend themselves to modern dance-duo pantomimes in front of chorus. Same for "Senorita's Serenade". (See vocal score) Costumed players of Latin-American rhythm instruments will also add visual and musical color. "Mr. Schnibble" offers a challenge to the chorus' ability to enunciate clearly the humor of the "fractured German". The group concludes with a rousing "Country Style" square dance.

IT'S A BIG WIDE WONDERFUL WORLD FOR ROMANCE...

We'll Go a Long, Long Way Together (male voices)	Kennedy-Ades
Some Day ("Vagabond King") (treble voices)	Friml-Simeone
Only a Rose ("Vagabond King")	Friml-Ringwald
While Hearts Are Singing	Straus-Ades
Mountain High, Valley Low	Scott-Ades
Buggy Ride	Bell

EYE-DEAS: A simple marching routine for the boys as they present "Long, Long Way", ending with boys on riser positions or offstage as girls come forward for "Some Day", lights down. Girls remain stage front as boys take places behind them for "Only a Rose". Hold some position for beginning of "While Hearts" (lights up) with slight rhythmic sway at A, gradually moving back to make room for Viennese-costumed couple(s) who waltz till end. "Mountain High" can be presented as essentially a boy-girl duet, girl spotlighted standing on top row of riser, boy at floor-level serenading her, chorus inconspicuously seated in semi-darkness on risers. Oriental character of music is key to costuming of soloists. Follow suggestions in forenote for "Buggy Ride".

IT'S A BIG WIDE WONDERFUL LAND WE LIVE IN...

No Man Is An Island	Whitney-Ringwald
What Makes a Good American	Singer-Gearhart
Make America Proud of You	Fulton-Ades
O Brother Man	Ringwald
The Stars and Stripes Forever	Sousa-Simeone

EYE-DEAS: Final group may be presented in straight concert fashion with opportunity to incorporate band instruments and flag bearers in "Stars and Stripes". At conclusion of this selection the theme "Big Wide Wonderful World" may be reprised from bar before K to end.

WRITE FOR NEW PROGRAM "EYE-DEAS" FOLDER

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